

TWENTY-EIGHT PAGES



THE NEW YORK

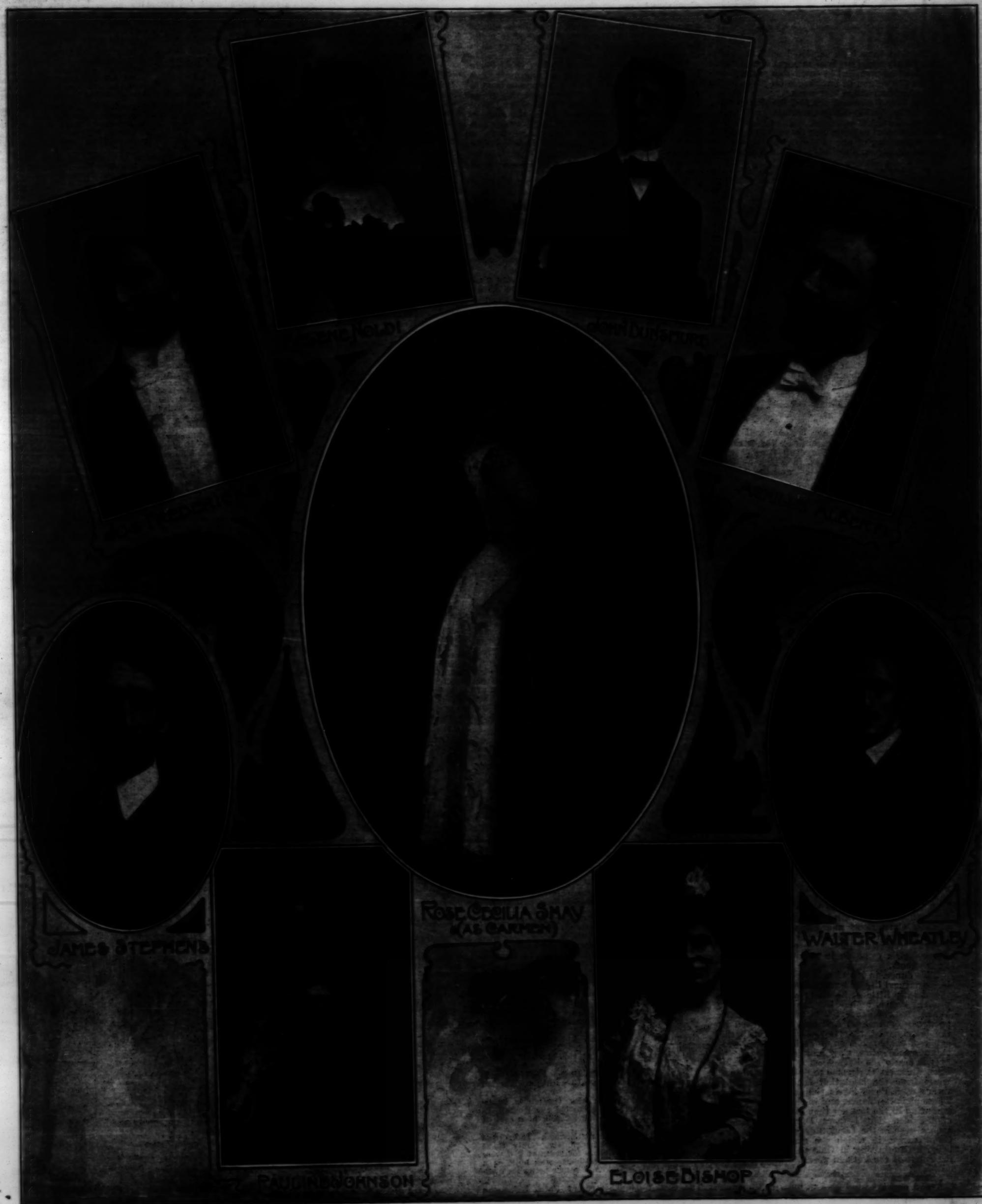


DRAMATIC MIRROR

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PRINCIPALS OF THE GORDON-SHAY OPERA COMPANY.

THE MATINEE GIRL



We who have been surfeited with the girl-gal, twirly-whirl style of musical comedy that has been so plentiful in town this season welcomed the return of burlesque on plays to the Waterfordian stage last week.

The favorite comedienne and the pretty girl, the Bailey-Delley-Kelly-Collins-Russell aggregation of talent, somehow failed to have that joyous mental exhilaration that always follows the witnessing of one of the clever bits of burlesque acting sandwiched in with the songs and dances.

It is burlesque that has made this house the unique theatre of the town, and has made the names of two German comedienne famous as purveyors of really artistic burlesque, having an American character that nothing else does upon the stage to-day possess.

These actor-managers have given their audience not the cheapest, showiest performance they could easily put up, but fine burlesque never equaled. It is so different from the burlesque that the American stage has known, the Hilar burlesque, the heavy burlesque of old days, that it is unique in the age, for it is quite possible that the burlesque would never show a change, while the bits of burlesque that we have had from these comedienne, costumed and staged as they have been, must be expensive burlesque viewed with the careful managerial eye.

But one musical entertainment is so like another nowadays that it is bewildering. There are the same double sextettes and stolen specialties and bad old jokes and gorgeous girls so overpowered by their gowns that they hardly seem alive.

Rupert Hughes in his Iris as well as in many previous sketches done by the Strollers prove that he can write even funnier stuff than his musical criticisms, in which he talks of the "stuttering high-note" and the "slump of the stinging soprano."

Mr. Hughes has that quality of humor which, like mercy, is not strained. It is glib and quick and skittish and never heavy, although never cheap. And it almost gives one hope to realize that he and Safford Waters have actually found an audience in gay New York, where the jokes are all Lohengrin and the dialogue Village-Smithian.

The village smith, you know, was a brawny man with muscles like iron bands. He stood under the spreading chestnut tree when there was nothing doing, and in this way he acquired an atmosphere.

Now, if some good music were to occur somewhere—music like that Mr. Warren wrote a few seasons ago for a very bad libretto put forth by the indefatigable Strollers—we who have been beating our heads against the wall over the futility of trying to find anything that wasn't labeled loudly "cheap" will rejoice and be glad!

There is Hughes and there is Waters and there is Warren. And there is Walker, who wrote The Mouse and the Garter. And Thompson, who wrote The Dresden Shepherdess. And there are others. But American managers will insist that the American public doesn't know the right thing when it gets it. Yet look at A Country Girl, that dainty and clean little bit of artistic music and not so good lines. Every one in town is talking about it and singing the songs.

The Matinee Girl, who likes to bleat about burlesque and puff pantomime when they are good, smiled in childish delight as every one else did over the little French dance that enlivened that beautiful corpse, The Silver Slipper.

The opulent magnificence of the original sextette, grown massive through much success; the French lady with the mammoth limbs and bad action who had the voice and the prima donna manner, all failed to touch us.

Then Cyril Scott and Edna Wallace Hopper scampered in their usual kittenish way, and yet it was all like doing time until those French girls came on in the first dance with their cabots.

This dance, in its way, is more striking even in its natural life and unstudied buoyancy than the dainty little trifle that follows. It is a peasant dance, and it has the peasant spirit. When you get dancers who can act you have good pantomimists. And this they proved in the later dance, that fairly bubbles with the spirit of champagne, so quick is it with movement, sparkle, life, glow and frothy fire.

It is easily the Frenchiest of the few really French dances that come to us every once in a while from the land that sends us so many things with Paris labels that aren't really so. These girls can dance, and in their long skirted posturing in the last act they give us a glimpse of the idea that Isadora Duncan has made such a rage in the London drawing-rooms, the Omar dance, in which she makes her pliant body, attitudinizing in time to music, express the spirit of the Persian poem.

There was a young man in The Silver Slipper, and perhaps he is still there, who sang a

fetching little ballad, the lines of which sounded something like this:

I love you so—ho—ho—
Oh, yes—I love you so—ho—ho!
Indeed I love you so—ho—ho—
I love you so—ho—ho—ho—ho!

Rupert Hughes' slithering high note, or Huncher's and gray symphony of sound, or Henderson's tremendous technique were all beaten to a standstill when the young man sang, "I love you so—ho—ho!" He seemed to have a voice, but dear me! He reiterated so—ho—ho! It sounded like an advertisement for a breakfast food.

We were willing to take his word for it after the first chorus, but there were encore. The audience liked the voice, and didn't care what it sang. They loved it so—ho—ho!

I give you my word that after the French dancers, Mr. Weld, the conductor of the orchestra, is the most beautiful and artistic thing in the bill. He acts like chief mourner. His entrances and exits are superb. His hands in their pure white kid casings look like the feet of a Parian gladiator waving in the air.

Weld has the soul of a musician without the hair. He has all the enthusiasm of Creator with the repression of a Central Park statue. He never suggests the Musical Union. He seems impassive to beauty. He has seen sextettes come and go and watched them grow fat and gummy before his very eyes.

He has heard Edna Wallace Hopper sing so often that he can sit through it without a tremble of the eyelash, waving his baton as though she minded it in the least. But it is almost paralyzing to have to record that after many years, Mrs. Hopper actually gives a suggestion of acting in the Slipper.

There must be something back of this. There is no reason why she should act any more than she should sing. All she has to do is to be cute and keep popular. But she takes things seriously in the new piece—it is a solemn occasion to everybody, you see! And she sings—that is, acts—her song, "Four and Twenty Little Men," in excellent style. And does a dainty little dance with none of those call-like springs that she used to give in Florida as though she had struck a bar or a nettle with her tender young foot.

Really there is nothing like constant roasting if you want to have things well done. And there is nothing so swiftly deadly as imitation. "Come, Little Girl, and Tell Me Truly," looks everything musically, meaningfully and dramatically that "Tell Me, Pretty Maiden" boasted. The remains of the sextette in spinnach colored gaudies looked as though they needed measures, some of those "nervous measures" that a woman at a Turkish bath said she had.

She paid her \$2 an hour, but she was glad to get her at that, for she had gotten \$5 at the Waldorf. But that is what the Slipper needs—a nervous measure.

THE MATINEE GIRL.

THE GORDON-SHAY OPERA COMPANY.

The members of the Gordon-Shay Opera Company are pictured on the first page of this number of The Mirror. The company, under the management of J. Saunders Gordon, was organized this Autumn to revive the classic and standard operas on a meritorious basis, and excellent business has thus far rewarded their efforts in this direction. There are fifty people in the company, which is headed by Rose Cecilia Shay and includes many others well and favorably known in the operatic realm. Among them may be mentioned Helene Koldi, soprano, formerly of the Reichl Grand Opera company and the Metropolitan Opera company; Pauline Johnson, soprano, late with the American and National grand opera companies; Elsie Bishop, contralto; Joseph Fredericks, tenor; John Dunne, bass, formerly with The Bostonians, the La Scala Grand Opera company, and the Royal Opera company, of Melbourne, Australia; Walter Wheatley, tenor, late of the American Grand Opera company and the Boston Opera; and Achille Alberti, baritone, late of the Metropolitan Opera company. The company also includes the Metropolitan Opera company, the Royal Italian Grand Opera company, and the Roma Nevada Concert company. The musical director is Giuseppe Tress, who has served in a similar capacity at Krull's Theatre, Berlin; Van Leer's Theatre, Amsterdam; with the Castle Square Opera company, and the D'Oyly Carte Opera company. The organization carries its own complete orchestra and all necessary scenery and costumes. The repertoire comprises Faust, Carmen, Martha, Mignon, I Pagliacci, Il Trovatore, and Cavalleria Rusticana.

WILLIAM FURST'S SURPRISE PARTY.

William Furst, now general musical director of David Belasco's attractions, was the victim of a most agreeable surprise last Wednesday. He was asked by Mr. Belasco not to fail to be at his home at seven o'clock, as Blanche Bates, soon to appear in Mr. Belasco's new Japanese play, The Darling of the Gods, for which Mr. Furst has composed an elaborate score, would call to rehearse her music for the first act. When the hour arrived Miss Bates was announced and was said to be waiting in the music room. But on entering to receive his caller Mr. Furst found, instead of the actress, the seven musical directors of the seven New York theatres with which, until he joined the forces of Mr. Belasco, he was recently associated. These included the leaders from the Empire, Garrick, Knickerbocker, Madison Square, Garden, Criterion, and Savoy theatres, and they had come to present Mr. Furst, their late chief, with an elaborate silver service as a mark of their regard and in appreciation of their many years of service together.

NEW THEATRES AND IMPROVEMENTS.

The new Hudson Theatre, this city, will open in January with Robert Edson in a new play. E. J. Carpenter, it is said, is contemplating building a new theatre at Oaage, Iowa, and if his present plans are fulfilled he will endeavor to form an independent circuit in connection with a number of the surrounding towns and cities.

The New Menominee Opera House, of Menominee, Mich., will be formally opened between Dec. 15 and Jan. 1. It is a modern ground floor theatre costing \$65,000, with a seating capacity of about 1,300. Charles T. Greene, manager of the Scott Theatre of Marquette, will manage it, and will alternate the productions between the two theatres, as the two cities are adjoining and a good production in either city will draw from the other.

Ground was broken on Oct. 27 for a new ground floor theatre at Adams, N. Y., which will be in readiness for use at the earliest possible date.

The new Union Opera House in McHenrytown, Pa., was opened Oct. 15 with Two Married Men to fair business.

It is rumored that a new theatre is to be built in Minneapolis to be called the Russell, in honor of the late Sol Smith Russell, at a cost of \$300,000.

The Kramer Grand, at Elwood, Ind., was opened Oct. 30 most auspiciously. Only those holding subscription tickets for seats at \$10 were admitted. The new opera house was built at a cost of \$35,000, Joseph A. Kramer being its owner and manager.

The new Webb Theatre, at Peru, Ind., was opened Nov. 3 by Walker Whitehead in Richard III. The theatre cost \$40,000.

REFLECTIONS

James M. Barry's new play, Admirable Critchton, was produced successfully on Tuesday at the Duke of York's Theatre, London.

Mr. and Mrs. Putnam Shreve Strong (May Yohs) have called from Montevideo, Uruguay, to return to France.

Marion P. Clifton has secured a decided success as La Frochard in Kate Claxton's revival of The Two Orphans.

Herbert Sleath, of Weedon Grossmith's company, tried last week to enter some of his horses in the forthcoming Horse Show at Madison Square Garden, but made his application just a half-hour after the entries had closed. So it was not accepted.

The police of Buffalo, N. Y., are looking for a young man named Norman Vedder Cook, who has disappeared from his home in that city. It is believed that he may have gone on the stage. They will be grateful for any information that might assist them.

Richard Dornay has resigned from the management of James K. Hackett.

Butterfield and Bromfield, owing to the success of Man to Man, will send out a new one-night stand company on Dec. 13. They have engaged Professor Fousel and his performing bear, to open on Nov. 22.

Mrs. Thomas McDonough, who is now teaching acting and elocution in Philadelphia, spent last week visiting in this city.

Lillie Eldridge was removed on Nov. 3 from the New York Hospital to her home at Bath Beach, N. Y. She is slowly recovering from the effects of a serious operation and is still in a very feeble condition.

Victoria Blumne, whose clever work in The Gaiety is well remembered, is now playing Marquise in Tabor's Faust.

Suzanne Halpern, who made a hit last season as Kory in Fiddlers' Dramas, is now equally successful as Michel in The Fiddle of Jouslin.

Fred's head Wilson opened Payne's newly remodelled opera house at Rochelle, Ill., on Oct. 30 to a packed house.

William L. Gibson, formerly leading juvenile with the Columbia Stock company, Brooklyn, is now playing the juvenile role with Tim Murphy in Old Innocence.

James H. Manning and Hinesbeth Dora were married at Attleboro, Mass., on Sept. 24.

The Jefferson, Tex., Opera House has been closed for this season and all dates have been cancelled.

Harry B. Rydings is again playing the double role of Colonel Gould and Major Watson in The Convict's Daughter (Eastern).

Mrs. Evelyn Kennedy, wife of R. A. Kennedy, of Kennedy and Gray's Comedy Theatre, who has been at the point of death at her home at Urbana, Ohio, is now in a fair way to recovery.

Monte Cristo has closed for the season.

Virna Woods, a California playwright, has completed a play for Charles D. Herman, who is starring this season under management of Arthur F. Wards. The play is entitled Charley IX, and deals with the manners of St. Bartholomew's Day.

Ernest Lammson's pastoral drama, Young Tobe Hanks, is being considered by several managers. It is possible that a company may be organized to back it next season on the road.

Mrs. Heloise Durant Rose is the first woman to write a play on Dante. Gordon has made a version accepted by Sir Henry Irving. Mrs. Rose's play is said to be very strong and is now being read by one of the youngest star actors.

As the closing performance of Human Hearts on Nov. 1 at Bijou Theatre, Chicago, the advance department presented to G. W. Mardock a beautiful floral offering.

Joseph Shipman, formerly of Shipman Brothers, is now advance agent for Alan Tabor's Faust, under management of Shipman Brothers.

Charles Emerson Cook, general business representative of the Belasco Theatre and of David Belasco's attractions, left for Washington on Thursday to prepare for the opening of David Belasco and John Luther Long's play, The Darling of the Gods, in which Blanche Bates will be starred this year by Mr. Belasco. The first night is set for Nov. 17 at the New National Theatre, Washington, where one week's engagement will be played. Then will follow a week at the Academy of Music in Baltimore, and the New York engagement will start at the Belasco Theatre about Dec. 1, following the season of Mrs. Leslie Carter.

Paris is at present in a musical turmoil. The orchestras of all the theatres save the Opera and the Opera Comique are on strike, and the erstwhile merry capital is now a tuneless town. The directors of the theatres declare that they will not yield to the demands of the musicians. Some of them say that they will manage to get along with pianos instead of orchestras. The orchestra men appear to be equally firm, and the war promises to be long and bitter.

Sylvia Lyndon has secured the rights to The Gay Lord Quex and will star in the South and West as Sophie Pulgarney, the role originated by Irene Vanbrugh.

Arthur R. Moulton, from George Edwards' London forces, assumed last week the musical conductorship at Daly's Theatre.

Joseph Humphreys sailed for London last week to superintend some new productions there.

At an amateur performance in Assumption Hall, Cincinnati, on the evening of Oct. 28 a fire panic was cleverly averted. The play was The Fool's Mate and in one act the heroine throws a lighted letter into a grate. Instead of the usual asbestos arrangement a celluloid backing was used. When Miss Alice Mount, who played the lead, threw the letter into the grate, the celluloid caught fire. Miss Mount took in the situation at a glance and calmly walked over to

the grate and carefully removed the blazing letter and the celluloid board, thus averting what would have been a serious loss.

Henry R. Sims on Nov. 3 concluded negotiations for the purchase of property at 200 West Forty-fifth street, adjoining the site of the New South-on projected Langens Square Theatre. The long delayed work upon the construction of the building was at once resumed.

Annie Oakley made her debut as a dramatic star in London in the play, The Western Girl, at the Lyceum, N. J., on Nov. 1.

A divorce was granted in London, England, on Oct. 23 separating Georgeina Fennell from her husband, Francis Fennell Fennell.

The Wild Rose will begin an engagement of three weeks at the New York Theatre on Nov. 24, succeeding Sagenbeck's animals.

Johnstone Bennett will star next season in a new play under management of William A. Brady.

Robert Hubbard will lecture about "The Roycroft Ideals" at the Manhattan Theatre on Nov. 16.

Some vandals got into the Princess Theatre between performances on Nov. 1 and, with chains, lashed up all the uniforms that belonged to the house attendants, which were valued at \$250.

Evelyn Florence Hault, late of Mrs. Gebore's company, has entered a boarding school at Pompton Plains, N. J.

Weedon Grossmith's company, at the Princess, struck on Nov. 3 for extra pay if they were obliged to play an Election Day matinee. They got their extra compensation and appeared as usual.

Gertrude Howe has brought suit against Gilmore and Tompkins, managers of the Academy of Music, for \$25,000 damages, alleging that, during the run of Quincy Adams Sawyer at the theatre named, she fell and sustained permanent injuries through a defect in the stage flooring.

Cecil Raleigh's latest successful melodrama at Drury Lane, London, The Best of Friends, will be brought to the Academy of Music in this city next Autumn. There are seventeen scenes in the play, and it is said that no less than two hundred persons will be employed in the production.

The police are looking for Mattie McDonough, who disappeared recently from her home at Oil City, Pa., and is known to have reached New York on Oct. 30. She is believed to have entertained histrionic aspirations, and it is thought that she may have gone upon the stage. Her parents have asked the police to try to find her, and have averred that she had expressed a preference for "Marie Miles Elmond" as a stage name.

Charles F. Newson has retired from The Ivy Leaf company.

Arnold M. Alexander has resigned from Uncle Terry and will join Harry Clay Hanes in Across the Pacific.

Mr. O'Reilly, George V. Hobart's new comedy, which has been touring with Joseph M. Sparks as star, closed on Nov. 3 for four weeks. The company will be reorganized and will play first-class theatres. Mr. Sparks and May Vohs being featured.

The trolley strike at Glens Falls, N. Y., was settled on Nov. 3 and the boycott by the strikers on the Empire Theatre was removed. Business at the theatre since the strike has been good.

The Way of the Wicked closed Oct. 27 at Cleveland, Ohio.

Reuben in New York will open on Nov. 12. The company includes John Curran, manager; George H. Adams, Charles Banks, Hart Stevens, Joseph Kearney, William Lowther, Hampton Deane, Marjorie Fair, Gertrude Barnes, the Adams Sisters, Irene McCormack, Leona Carroll, Ida Narvaez, Daisy Bell, and George Roberts. The attraction is looked for thirty weeks in the East and Middle West.

Thomas W. Broadhurst has changed the name of his play from The Black Hand to Because I Love You So.

W. H. Brennan and R. C. Heck, last season with Federwald as representative and treasurer, have been engaged by Rudolph Aronson for like positions for the Kismet tour, which will begin at Carnegie Hall on Nov. 22.

Reginald De Koven filed plans last week with the Building Department for his new Lyric Theatre, which is to be built in West Forty-third Street. The building will be four stories high and on the fourth floor will be art galleries. The cost is estimated at \$200,000.

Fernand Almans, who has been engaged as stage-manager by Maurice Grau for the Metropolitan Opera House, arrived in New York last week. For the past four years he has been stage-manager at Covent Garden, London.

The Bostonians have accepted a new comic opera called The Queen of the Adriatic, of which the book has been written by Charles Bradley.

An adaptation by Charles Henry Meltzer and Frank Donaldson of Richard Voss' drama, Schuldig (Guilty) will be played in Yiddish by Jacob Adler and his company at the People's Theatre on the night of Nov. 12.

ENGAGEMENTS.

Fred Urban, with M. B. Curtis, for Samuel of Pome's Brother.

Carl Anthony, for Gypsy Jack.

Edwin J. Reiden, with Morris and Hall, to play the Imp in When We Were Twenty-one (Eastern).

Pearl Land, for leads with the Lady-Love Stock.

Penny McIntyre, by Sullivan, Harris and Woods, to originate a leading part in The Peddler, to be produced shortly at the Fourteenth Street Theatre.

H. L. Davidson, with Broadhurst and Curtis, as business-manager for The Man from Sweden, opening at Warren, Pa., on Nov. 25.

Stanley Hawkins and Suzanne Rushkin, for Tommy Rot.

J. Edwin Brown has left The Power of Truth and has been engaged for the part of Daddy Pinchbeck in Out of the Field.

John D. Dell, to manage The Prisoner of Zenda (Western).



SOME IMPRESSIONS OF WEEDON GROSSMITH'S THE NIGHT OF THE PARTY.

SAN FRANCISCO.

KANSAS CITY.

The Liberty Bell, although far from being new in the East, is new to us, and their advent at the Willis Ward 3-8 marked their initial appearance here. It is something of a novelty to have a bell in the theatre, and the Liberty Bell, which Gifford headed a very capable crew, his many imprecations kept the audience in a continual uproar whenever he was on the stage, and loudly applauded. One of the first numbers on the programme, entitled "A Lesson with a Fan," and as an encore one called "A Ballet-Donna," sung by Augusta Glavin, was one of the best. The next number, "Violet Dale and Katie Rooney" each appeared in several notable numbers that won much applause. Harry Linton, John Gifford, C. J. Gifford, and the Liberty Bell, who were all well received. The school choir chorus was an attractive feature. R. H. Sothern 10-12. Adolph Phillips 13-15. Captain Jinks of the Horse Marines 17-20. The Liberty Bell 21-22. The Liberty Bell 23-24. The Liberty Bell 25-26. The Liberty Bell 27-28. 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TORONTO.

SPRINGFIELD, MASS.

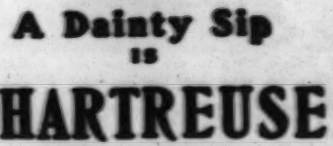
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the participants were made up to impressively well-known local political characters. Our best local talent was well represented, including Frank C. Hagan, of the Hagan Dramatic School, as interlocutor in the guise of "Colonel Louis Hain." The features of the evening were three or four plays, including "The Road to Rome," "The Merchant of Venice," and "The Beggar's Opera." Almost a sensation was the first, in which Charles Barnett, Carling Chebeck, and Pearl Stanley appeared. Sumner and Richard Harding Davis' Orator of Astoria City followed. Mr. Hagan then appeared in the role of "Colonel Hain," and the evening closed with a clear performance. Those of the pupils meriting favorable mention were Messrs. Huhn, Conway, Simpson, and Huhn, and

BUFFALO.

PORTLAND, ORE

Mr. J. Edgar Hoover, Director of Federal Bureau of Investigation, U. S. Department of Justice, Washington, D. C.

2. a. KING

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Yours truly, J. B. Jones

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THE PEDDLER

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Enemies for Life
Garry Owen
Great Coal Strike
When Love is King
Reaping the Whirlwind
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8 others for Matinees

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Two large audiences left the Faurest yesterday feeling better. They had seen a Great Temperance Drama enacted by a great Company.—Times, Lima, O., Oct. 27.
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AKERSTROM COMEDY: Ottawa, Ill., Nov. 10-13.
14-15, Chicago 15-22.

APPEL'S PAXTANG STOCK: Harrisburg, Pa.—In-
dults.

ALBNEY STOCK (Eastern; Mittenhall Bros., mgrs.):
Gardner, Mass., Nov. 10-18, Lynn 17-22, New Bedford 18-22.

BACHMAN COMEDY (Sam Rhinehart, mgr):
Salem City, Ia., Nov. 10-18, Council Bluffs 17-22.

BAUGH'S JIM STOCK: Tulsa, T. T., Nov. 10-12.

BENNETT AND MOULTON (Earl Burgess, mgr.):
Bennetts, Pa., Nov. 10-18, Canton 17-22, Reading 24-26.

BENNETT-MOULTON (Al. F. Reed, mgr.): Akron,
O., Nov. 10-18, Canton 17-22, Washington, Pa., 23-26.

BENNETT-MOULTON (Jas Newell, mgr.): Lawrence,
Mass., Nov. 10-18, Salem 17-22, Taunton 24-26.

BENNETT-MOULTON (Geo. K. Robinson, mgr.):
Lowell, Mass., Nov. 10-18, Gloucester 17-22, South
Coast 24-26.

BENNETT-MOULTON (F. C. Twitchell, mgr.): South-
brides, Mass., Nov. 10-18, Ipswich 17-22.

BIGON COMEDY: St. Thomas, Can., Nov. 10-18.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Savannah,
Ga., Nov. 10-18, Glasgow 17-22, Astoria 24-26.

BLOOMER-NORTHWORTH (St. Johns, Mich., Nov. 11,
Owosso 12, Saginaw 13, Bay City 18, Flint 17,
Charlotte 18, Battle Creek 19, Ionia 20, Kalamazoo
21-22).

BRYAN STOCK (Bryan and Martin, mgrs.): Rich-
mond, Ky., Nov. 10-18, Somerset 17-22, Ironton, O.,
24-26.

CARROLL COMEDY (Lou Carroll, mgr.): London,
Ont., Nov. 10-18.

CARPENTER FRANKIE (Jere Grady, mgr.): Haver-
hill, Mass., Nov. 10-18.

CHASE-LISTER (Northern): Glen F. Chase, mgr.):
Savannah, S. D., Nov. 10-18.

CLARK (J. D. Brown, mgr.): Oklahoma City, Ok. T.,
Nov. 10-19, Galvestone, Tex., 17-22.

CHRYSTER ALMA (Edward L. Bloom, mgr.): Sara-
sota, N. Y., Nov. 10-18, Lowell, Mass., 17-22.

COLUMBIA THEATRE: Prairie du Chien, Wis., Nov.
10-18.

CROSBY AND MACK'S COMEDIANS (C. F. Crosby, mgr.; Petersburg, Va., Nov. 10-12, Raleigh, N. C., Nov. 13-15, Charlottesville 15-17, Waynesboro 18-20, Charlottesville 21-23, Staunton 24-26).

COOK-CHURCH STOCK (J. H. Cook, mgr.; Middletown, Conn., Nov. 10-15, Meriden 17-21, Salem, Mass., 24-26).

DAVISON STOCK (A. E. Davidson, mgr.); Litchfield, Ill., Nov. 10-12, Yorkville 13-15, Crawfordville 16-17, Decatur, Mo., 24-26.

DAVIS LAURA STOCK; Salem, N. J., Nov. 10-15.

DILGORE-CORRELL; Johnston, Pa., Nov. 10-13, Jeanesville 14-15, Conshohocken 17-21.

DIFFERS TRIBBLE; Washington, Pa., Nov. 10-15.

EDWARDS C. F. STOCK; Graham, N. Y., Nov. 10-15, Canton 17-21, North Vernon, Pa., 24-26.

EWING-BLALOCK (Albert Blalock, mgr.); Moody, Tex., Nov. 10-13, Olatheville 13-15, Spring Springs 17, 21, Pittsburg 19, 20, Langview 21, St. Henderson 24-26, Carthage 27-29.

FENBERG STOCK (Geo. H. Fenberg, mgr.); Shamokin, Pa., Nov. 10-15, Norristown 17-22, Shamokin 24-26.

FERRIS COMEDIANS (Harry Ferris, mgr.); Altoona, Ill., Nov. 9-13, Hannibal, Mo., 17-22, Joliet, Ill., 20-26.

FIRKE, MAY; Salem, Mass., Nov. 10-15.

FLEETING, HAMIE (A. H. Grayson, mgr.); Fishkill, N. Y., Nov. 10-15, Newburgh 17-21.

FRANCE-GLICK; Williamsport, Ind., Nov. 10-13.

FRANKLIN STOCK (E. D. Devenport, mgr.); Hornellsville, N. Y., Nov. 11-15.

FRANKIE STOCK (W. C. Connor, mgr.); Westfield, Mass., Nov. 10-15.

FRENCH, IRVING (D. G. French, mgr.); Coopersville, Ind., Nov. 10-12, Richmond 13-15, Hamilton, O., 17-19, Eaton 20-22, Marion 24-26, Circleville 27-29.

GARRICK THEATRE (W. P. Taylor, mgr.); Philadelphia, Pa., Nov. 10-15, Antwerp, N. Y., 17-22, Gouverneur 24-26.

GARRETT STOCK (Garrett and McGrath, mngs.); Beardsley, N. Y., Nov. 10-15, Madison 16-18, Madison 24-26.

GLASGOW STOCK (Joe G. Glasgow, mgr.); Charleston, W. Va., Nov. 10-15, Huntington 17-21, Parkersburg 24-26.

HADFIELD STOCK; Putnam, Conn., Nov. 10-15.

HALLAMER STOCK (Carl Brown, mgr.); Schenectady, N. Y., Nov. 10-15, Catskills, Pa., 17-21, Amsterdam, N. Y., 24-26.

HARRIS-PARKINSON STOCK (N. C. Hoyt, mgr.); Andover, S. C., Nov. 10-15.

HEROLD SQUARE COMEDY; Richmond, Ky., Nov. 10-15.

HILLMAN MAUDE (Wm. A. Dillon, mgr.); Greenville, N. Y., Nov. 10-15, Gloversville 17-22.

HIMMELHAYN'S IMPERIAL STOCK; Flint, Mich., Nov. 10-15, City 17-22.

HOWARD-JORNETT; Frankfort, Ky., Nov. 10-15, Ironton, J., 17-22.

HOYT COMEDY (H. G. Allen, mgr.); Waxahatchie, Tex., Nov. 10-15.

HOYT'S STOCK; Carlisleville, Ill., Nov. 10-15.

HUNTLEY-MOORE; Atlantic City, N. J., indefinite.

HUNT STOCK; Lima, Mich., Nov. 10-15.

HUNT'S COMEDY; Norfolk, Va., Nov. 11, 12, Fort Belvoir 13-15.

INTEROCAN COMEDY (Chas. G. Amundsen, mgr.); Richmond, Ky., Nov. 10-12, Mt. Sterling 13-15, Shelbyville 17-19, Lebanon 20-22.

JACOBS STOCK; Pittsburg, Pa., Nov. 10-15.

KAGAN, EDWARD (Charles Kagan, mgr.); Newburgh, N. Y., Nov. 10-15, Glenwater 13-15, Chelsea 17-19, Rockland 20-22.

KEYSTONE DRAMATIC (Eastern); Lawrence R. McGill, mgr.; Orange, N. Y., Nov. 10-15, North Attleboro, Mass., Nov. 10-15, Gloucester 13-15, Chelsea 17-19, Rockland 20-22.

KEYSTONE DRAMATIC (Western); McGill and Shipman, mngs.; L. B. McGill, mgr.; Jackson, Mich., Nov. 10-15, Battle Creek 17-21, Muskegon 24-26.

KING, WILLIAM (Charles King, mgr.); Will Denham, N. Y., Nov. 10-15, City 17-22.

KINNEY COMEDY (Chas. W. Banner, mgr.); Ada, Ok., Nov. 10-15.

KLARK-URBAN (H. B. Klark, mgr.); Bangor, Me., Nov. 10-15, Portland 17-21, Bangor 24-26.

LA CLAIR AND BRIDGE STOCK; Covington, Va., Nov. 11, Lewisburg, W. Va., 13, Clinton 15, Fayetteville 16, Montgomery 17.

LACY AND LYONS STOCK (Edw. Lacy, mgr.); South Bend, Ind., Nov. 10-15, Farmville 13-15, Danville 17-22.

LOONDALE THEATRE; Pierre, S. D., Nov. 10-15.

LYORNAINE REBE; Schuylerville, N. Y., Nov. 10-15.

LYONS, BRIAN (Bryan Lyons, mgr.); Salamanca, N. Y., Nov. 10-15, Mich. Nov. 10-15, Pontiac 17-22.

MACK, WILBUR; Richmond, Ky., Nov. 10-15, Somerset 17-22.

MACK'S COMEDIANS; Petersburg, Va., Nov. 10-15.

MARSH BROTHERS (Tom Marsh, mgr.); Troy, Ala., City 10-15, Nov. 10-15, East Jordan 20-22, Cheboygan 24-26.

MARSH BROTHERS (May & Bell Marsh; E. W. Marsh, mgr.); Gouverneur, N. Y., Nov. 10-15, Westford, Mass., Nov. 10-15.

MARSH BROTHERS (Joe and Al. Marsh, mngs.); Lindsay, Can., Nov. 10-15, Fort Hope 17-22, Coburn 24-26.

MARVIN, ANNA (Mack and Brown, mgrs.); Green Bay, Wis., Nov. 10-15.

MATHER, CLARA; Vancouver, Wash., Nov. 10-15, The Dalles, Ore., 17-22.

MORRISON COMEDY (Leigh Morrison, mgr.); New Bedford, Mass., Nov. 10-15.

MURPHY, ANN MACKEY (John J. Murray, mgr.); Vandergrift, Pa., Nov. 10-15, Butler 17-22, East Liverpool, O., 24-26.

MYERS, IRENE (Will H. Myers, mgr.); East Liverpool, O., Nov. 10-15, McKeesport, Pa., 17-22, Wheeling, W. Va., Nov. 10-15.

MYRLK-HANDER STOCK (Easters; W. H. Harder, mgr.); Erie, Pa., Nov. 10-15.

NEW YORK STARS; Pittsburgh, Pa., Nov. 10-15, Cincinnati, O., 17-19, Louisville, Ky., 24-26.

NOLAN'S THEATRE; Chambersburg, S. D., Nov. 10-15.

NYE, TOM FRANKLIN; Rapid City, S. D., Nov. 10-15, Sturgis 17-22, Lead 24-26.

PAIGE, MARK (Henry F. Willard and Co., mngs.); Chicago, Ill., Nov. 11, 12, Marietta 13-15, Montgomery, Ala., 17-21.

PERRUCHI-BELDONI (Chase D. Peruchi, mgr.); Morgan City, La., Nov. 10-15, Donaldsonville 17-22.

PERRUCHI-BELDONI COMEDY (Chas. J. Beldoni, mgr.); Morgan City, La., Nov. 10-15, Newport News 17-22.

PHILAN, E. V. STOCK (E. V. Philan, mgr.); Concord, N. H., Nov. 10-15, Manchester 17-22, Lynn, Mass., 24-26.

PHILAN STOCK (Ralph A. Ward, mgr.); Pittsfield, Mass., Nov. 10-15, North Adams 17-22.

ROBERTS, GRETTAUDE (Harry C. Arnold, mgr.); Harmon, Mo., Nov. 10-15, Watertford 13-15.

RUBLE THEATRE; Modera, Cal., Nov. 10-15.

RYAN, DANIEL (W. S. Bates, mgr.); Manchester, N. H., Nov. 10-15, Biddeford, Me., 17-22, Lewiston 24-26.

SHEP, THOMAS E. (Geo. Wall, mgr.); Trenton, N. J., Nov. 10-15.

SHALTON, CAMPBELL (C. J. W. Roe, mgr.); New London, Conn., Nov. 10-15, Port Chester, N. Y., 17-22, Yonkers 24-26.

SMITH, BENJAMIN (B. H. Smith, mgr.); Spencer, N. Y., Nov. 10-15, Martinsville 17-22, Franklin 24-26.

SMITH, JENNIE (Harry W. Smith, mgr.); Fresno, Cal., Nov. 9-15, Visalia 17-22.

SIVIA, MORGAN STOCK (Morgan Sivia, mgr.); Littleton, Colo., Nov. 10-15, Fort Smith 17-22, Fayetteville 24-26.

SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, mgr.); San Antonio, Tex., Nov. 9-15.

STANLEY, CARLINE; Toronto, S. D., Nov. 10-15, 17-22.

STILLWELL COMEDY; Island Falls, Me., Nov. 10-15, Sursum Hills 13-15.

THE SHANNONS (Harry Shannon, mgr.); Le Fayette, Ind., Nov. 10-15, Hotchkiss, Ill., 17-22, Spring Valley, N. Y., Aurora 24-26.

TUCKER, ETHEL STOCK; San Angelo, Tex., Nov. 10-15, Brownwood 17-22, Bryan 24-26.

TURNER, CLARA (Medford, Connecticut and Medford, Conn.; F. H. Turner, mgr.); Holyoke, Mass., Nov. 10-15, Taunton 17-22, Gloucester 24-26.

VAN DYKE AND EATON (H. Walter Van Dyke; E. Hommel, mgr.); Wilmar, Mass., Nov. 10-15, Red Wing 16-22, Stillwater 24-26.

VAN DYKE AND EATON STOCK; Mack, mgr.; Paducah, Ky., Nov. 10-15, Nashville, Ind., 17-20.

VERNON STOCK (Benj. B. Vernon, mgr.); Port Jarvis, N. J., Nov. 10-15, Ossining 17-22.

VINTON, MYRTLE (H. F. Bulmer, mgr.); Shelton, Neb., Nov. 10-15, Lincoln 13-15.

WARNER COMEDY (Rev. R. Warner, mgr.); New Hampton, Ia., Nov. 10-15.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city June 2--
-Indefinite.

A COUNTRY GILL: New York city Sept. 22--indefinite.

CAMERON, GRACE OPERA (P. C. Whitney, mng.).
Savannah, Ga. Nov. 10, 11, Augusta 12, Macon 13,
Columbus 14, Montgomery 15, Ala., 17, Selma 18, Mo-
bile 19, Birmingham 20, Atlanta, Ga. 20-22.

CASTLE SQUARE OPERA (Henry W. Savage,
mng.). Buffalo, N. Y., Oct. 20-Nov. 23.

DANIELS, FRANK (Miss Stencligley): Indianapolis,
Ind., Nov. 10, 11, Dayton, O., 12, Springfield, 13,
Chicago, Ill., 15-17.

DE ANGLIN, JEFFERSON: Washington, D. C. Nov.
10-13.

DELMAR OPERA: St. Louis, Mo.--indefinite.

DOLLY VALEEN (Lola Glasser): Philadelphia, Pa.,
Nov. 10-20.

FLORODORA (The New York: Fisher and Ryler,
mngs.): Baltimore, Md., Nov. 10-15, Utica, N. Y., 16,
Syracuse 17, Ithaca 20, N. Y., 21.

FLORODORA (The New York: Fisher and Ryler, mngs.):
St. Johnsbury, Vt., Nov. 11, Montpelier 12, Barre 13,
Burlington 14, St. Albans 15.

FLORODORA (Western: Fisher and Ryler, mngs.):
San Francisco, Cal., Nov. 12-13, Oakland 24, San
Jose 25, Los Angeles, Cal. 27-30.

POKY QUILLER (Richard Golden; Rep. Shows, mgr.):
 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 84

MINSTRELS,

BARLOW AND WILSON: Goldsboro, N. C. Nov. 12.
Dunn 12, Fayetteville 14, Sanford 18, Wilmington 18.
Marion, A. C. 19, Sumter 20.

BARLOW BROS.' MINISTRIES (J. A. Osburn, mgr.):
Pensacola, Fla. Nov. 11, Mobile, Ala. 12.

CLARK, CHAS. A.: Albany, N. Y. H. Chase,
mgr.: Cayuga, Can. Nov. 12, 13, Glens Falls 16, 18.
Syracuse Mines 21, North Sydney 20, Antigonish 18.
Windsor 20, New Glasgow 21, Kentville 22.

GIDEON'S (Harry F. Curtis, mgr.): Minneapolis, Minn.
Nov. 11, Redwood 13, Marshall 13, Cassius 14,
Wadena 15, Duluth 16, Grand Rapids 17.

McKINNEY BROS.: Bellefontaine, O. Nov. 14, Lon-
dondville 18, Winchester, Ind. 17, Elroy, O. 20.

MAHARA'S (Frank Mahara, mgr.): Noblesville, Mo.,
Nov. 11, Mena 12, Marshall 13, Canton 14, Kirks-
ville 16, Ash Grove 17, Hannibal 18, Lancaster 19,
Unionville 20, Osceola 21, Rockford 22.

PRIMROSE AND DOCKERTADE'S MINISTRIES (J. H. Decker, mgr.): St. Louis, Mo. Nov. 9-10, Kansas
City 10-11, Leavenworth, Kan. 11, St. Joseph, Mo.,
24, 25, 26, Omaha 20, 21, 22, 23.

RIEHLAN AND WALSH: Minn. Nov. 11.

RICHARDS AND FRINGLES (Oscar and Holland
mgr.): Jefferson, Tex. Nov. 12, Sulphur Springs 13,
McKinney 14, Van Alstyne 16, Durant, I. T. 17,
Oatda 18, Minisburg 19, North McAlister 20, Harts
field 21, Brownsville 22.

SUN'S GUN: Oakland, N. Y. Nov. 18, Camden 14,
Rome 15, Coonetsville 17, Fort Plain 18, Oneonta 19,
Catskill 20, Poughkeepsie 21, Newburgh 22.

VOGEL'S JOHN W.: Scranton, Pa. Nov. 11, Wilkes-
Barre 12, Bethlehem 13, Allentown 14, Reading 15,
Milford 16, Pottsville 17, Lewisport 18, York 20,
Columbia 21, Lancaster 22.

WEST'S, WM. H. (Sanford B. Riechy, mgr.): Great
Falls, Mont. Nov. 11, Butte 12, 13.

WHO, WHAT, WHEN (Geo. W. mgr.): Abbeville,
S. C. Nov. 11, Kershaw, Co., 12, Athens 13, Goose
creek 14, Columbia 15, Marietta 17, Newman 18,
West Point 19, Orlino 20.

VARIETY.

A NIGHT ON BROADWAY: New York city Nov. 10-15.
AMERICAN BURLESQUERS: Cleveland, O., Nov. 10-15.
BLUE BLOODS: Reading, Pa., Nov. 10-15.
BOHEMIAN BURLESQUERS (Sam Myers, mgr.): Providence, R. I., Nov. 10-15, New York city 17-22, Nov. 15-16.
BOW TON BURLESQUERS: New York city Nov. 10-15.
BROADWAY BURLESQUERS: Waterloo, Ia., Nov. 11, Clinton 12, Marshalltown 13, Oskaloosa 14, Ottumwa 15, Dec. 1-5.
CHRISTIAN BURLESQUERS: St. Paul, Minn., Nov. 9-15.
CRACKER JACKS: St. Louis, Mo., Nov. 10-15, Chicago, Ill., 17-22.
DE ONCE BROTHERS (Felix Biel, mgr.): Eaton, O., Nov. 17, West Milton 18, Tippecanoe City 19, Connersville 19, Dec. 20.
EMPIRE SHOW Gule Delmar, mgr.): Cincinnati, O., Nov. 9-15, Louisville, Ky., 16-22.
ENGLISH FOLLY (Rose Hydel): Philadelphia, Pa., Nov. 10-15.
GAY NEW YORKERS (Harry Andrews, mgr.): Thomasville, Ga., Nov. 11, Bainbridge 12, Pennacook, Fla., 13, Mobile, Ala., 14.
HIGH SCHOOL SCRAMBLES, Pa., Nov. 10-12.
HIERIAL BURLESQUERS: Baltimore, Md., Nov., 10-15.
INNOCENT BEAUTIES: Grand Rapids, Mich., Nov. 10-15.
IRWIN'S FRED MAJESTICS: Philadelphia, Pa., Nov. 10-15.
KNICKERBOCKERS: Albany, N. Y., Nov. 10, 11, Troy 13-15.
LAFAYETTE: Jersey City, N. J., Nov. 10-15.
LONDON BELLES (Rose Hydel): Washington, D. C., Nov. 10-15.
MERRY MAIDENS: Minneapolis, Minn., Nov. 9-15.
NEW ROYALS (Clark): New York city Nov. 10-15.
ORIENTAL THOUBADEERS: Mountsainville, Pa., Nov. 11, Mills 12, Northampton 13, Wells 14.
ORIENTAL SHOW: Chicago, Ill., Nov. 9-15.
KENTZ-SANTLEY: Newark, N. J., Nov. 10-15.
RICE AND BARTON'S GAIETY: Paterson, N. J., Nov. 10-15, Troy, N. Y., 17-19, Albany 20-22.
THOROUGHFARES: New York city Nov. 10-15.
TROY TURVY BURLESQUERS: Detroit, Mich., Nov. 10-15, Cleveland, O., 17-22, Buffalo, N. Y., 24-26.
TRANSATLANTIC BURLESQUERS: Brooklyn, N. Y., Nov. 9-15.
UNITY FAIR: Pittsburg, Pa., Nov. 10-15.
WEBER AND FIELD: New York city-indelinite.
WORLD BEATERS: Buffalo, N. Y., Nov. 10-15.

CITROVET

ROSTOCK'S: New York city Oct. 9—Indefinite.
CANNON BROTHERS: Temple, Tex., Nov. 11, Bolton
 12, Taylor 19, Columbus 14, Beaumont 15.
PORFPAUGH-SELLS BROTHERS: Greenwood, Miss.,
 Nov. 11, Greenville 13, Vicksburg 12, Port Gibson 14.
JOHN HOGAN, JR. & CO.: La. 15.
GOLDEN EAGLE: Wayland, Mo., Nov. 11-17.
BRANT'S COLORADO: Marques, Tex., Nov. 11,
 Hagar 13, Calvert 19, Franklin 14, Buffalo 15.
HAGENBACK'S ANIMALS: New York city—Indef-
 inite.
HAMMETT'S PET ANIMAL: North Berwick, Me., Nov.
 11—Indefinite.
LUCKY BILL'S: Neosho Rapids, Kan., Nov. 11,
 Hartford 12, Strawn 13, Burlington 14, Leary 15,
 Neosho Falls 17-22.
MAINE'S WALTER L.: Barboro, N. C., Nov. 11.
NOBLE'S SHOW: Columbia, S. C., Sept. 23—Indef-
 inite.
NORRIS AND ROWE'S: Los Angeles, Cal., Nov. 10-
 20.
SINGLING BROTHERS: New Iberia, Tex., Nov. 11.

[illegible]

OPEN TIME

COLORADO-Telluride-Orpheum Theatre, Dec. 1-10
and 12.
ILLINOIS-Oak Park-New Warrington Opera House,
November, December, and January.
INDIANA-Kokomo-New Opera House, November,
December, and January.
NEW YORK-Columbia-Littonium, Nov. 17, Dec. 15.
OHIO-Cambridge, Colonial Theatre, Nov. 27.
PENNSYLVANIA-Ashland, Grand Opera House, after
Dec. 1.
Canton-Coyne Theatre, Dec. 9, 11, Jan. 10, 24, 31.
Shamokin-Fraternity Theatre, Dec. 4, 10, 16, 20,
25-27, 30, 31, Jan. 1, 8, 14, 15.
TEXAS-San Antonio-Empire Opera House, Dec.
7, 13, 20, 27, Jan. 3, 10, 17, 24.
VIRGINIA-Newmarket-New Opera House, all open
time till further notice.

TELEGRAPHIC NEWS

CHICAGO.

Notes from the Windy City—The Week's Bills—Side Talks.

(Special to The Mirror.)

CHICAGO, Nov. 10.

There is but one change of bill at the principal local theatre this week, and that is in The Wild Rose, which followed The Beauty and the Beast at the Illinois last night. Eddie Fox, one of Chicago's old favorites, was warmly welcomed by the large audience and the people appeared to enjoy the performance highly. The engagement is for two weeks only.

The annual Flower Show opens at the Art Institute to-morrow and the gay blossoms will be on view during the remainder of the week.

This is the third and last week of Mrs. Fisher's engagement at the Grand Opera House, after which the production will be taken to New York for the run at the Manhattan Theatre. Paul Hegan's wonderfully impressive play, Mary of Magdala, continues to attract large audiences, and star and company have earned only the highest praise. Tyrone Power winning special favor for his fine portrayal of Judas.

Sam Harrison, here with The White Rose, tells me of a recent discussion he overheard between two young boys in Cleveland. They were talking about the Wild Rose, and one asked the other what "Oz" meant. "Don't you remember your tables at school?" demanded the other. "Oz" means ozone. It's "The Wizard of Oz."

Mr. Goodwin and Miss Elliott have been doing such enormous business in The Altar of Friendship at Powers' that it has been decided to give extra matinees on the next three Thursdays.

Frank Daniels, in Miss Simplicity, is the next attraction at the Grand Opera House, where De Wolf Hopper and Edith Bell in Mr. Pickwick, Madame Dore in repertorio, and The Wizard of Oz are early bookings.

This is the ninth week of The Prince of Pilsen, which has but three weeks more to run at the Studebaker, after which the Castle Square Grand Opera company opens its regular season. The house is packed nightly.

A Mr. De Roche is indulging in a sleep of seven days at the Alhambra Theatre. I understand that he goes from here to Philadelphia for a three weeks' slumber run.

At the Fine Arts Music Hall this week Burton Holmes will illustrate Denmark and will follow it with Sweden next week.

The popular Sunday afternoon concerts of George Hamlin at the Grand Opera House are growing in favor. Yesterday Mr. Hamlin sang a group of Richard Strauss' songs, heard for the first time in this country.

This is the second and last week of Blanche Walsh's engagement at McVicker's in her gorgeous production of The Daughter of Hamelin, which is, according to James O'Donnell Bennett, the greatest whistler drama seen here in years. All of the men in the cast wear ample beards of various cuts. Next week Jacob Litt will revive The Suburban for a short run.

McVicker's box of flats opened at the Grand Opera House yesterday and the underline is Eugene O'Neill's Black and Blue.

Tyrone Power spent one morning last week with me in the police court, and after he had heard eighty cases disposed of he said he had no idea the world of the stage was so wicked.

The new Impresario Theatre, at Randolph and Dearborn streets, is announced to open next October with a big production of Bluebird, Jr.

At the Dearborn Theatre the Children of Satan continue to large audience, and the stock will probably be on the move some time to come.

Blanche Walsh, who played the Judge in The Night before Christmas at the Alhambra last week, was another police court caller. He always drops in to get a line on the real thing. This week the play is over at the Bijou.

Jelly Nalle McHenry in M'lie is the card up at the Alhambra this week, where she will be followed by A Separate Chance.

Up at the Columbia the stock is giving a creditable production of The Prince of Pilsen this week, and will follow it with East Lynne.

Laura Albert, the leading lady of the New American Stock is appearing as Madeline this week in House of Tennesse.

Dick Carl is evidently doing well on the road with The Horse, for the company has sent back \$12,000 in six weeks to the Dearborn management.

Nelle McHenry in M'lie, follows The Great Ruby over at the Academy of Music next week and O'Connell Jack is the underline at the Bijou.

No great has been the run of Chow Chow at the New Orleans that the managers of the popular burlesque house are arranging to enlarge the place by the leasing of adjoining property.

Louise Wacker's German company gave The Stranger at the regular Sunday night performance of Powers' last evening.

Bruno Schindl, the "celist," will be the soloist at the Theodore Thomas Orchestra comedy at the Auditorium this week.

Emmett Corrigan, late of the Dearborn, will be the leading man of the new Players' Stock company, which is to open at the Duch Temple of Music, on the North Side, on Nov. 24, in a new play called The Prince of Dreams, from the pen of Walter Hackett, formerly dramatic editor of the Chicago American. Mr. Corrigan's character will be of the Colonel Sellers type.

Mrs. Lealie Carter will bring her big production of Du Barry to the Illinois in a fortnight for a run of three months.

Chicago has still another stock theatre, the Knolls having opened the Garrick, out on the Northwest Side, with The Last Paradise, at popular prices.

Local clergymen of all denominations have publicly accorded the highest praise to Mrs. Fisher's Mary of Magdala.

George W. Lealle made a pronounced hit at the Great Northern last week in James T. Power's old part in A Runaway Girl, and his wife, Louise Willis, also scored heavily.

David Henderson and John E. McWade, who have deserted the theatrical business for the purpose of inducing people to take risks in the insurance line, are here with a branch of "policy players" at the Auditorium Annex and they are renewing old acquaintances and writing them up "for life."

My friend Diana, the dancer, sends me greetings on an illuminated postal card from Prague. I at first thought it represented her fat, but upon closer inspection I saw that it was the palace of the King.

I have received from a friend a bulletin of a "one night" attraction which reads: "We must ring down at 10.15 in order to catch train, make no mistake, as this is important." What about the dear public? This reminds me of a hotel sign once seen by W. H. Crane. It read: "Breakfast from 6 to 7.50; those desiring an early breakfast will please give notice the night before." Imagine how that would strike an actor!

And now our friend David Belasco has had a cigar named for him. It is a de luxe edition at two-for-a-quarter. Regards to John Drew. Peter F. Duley please write. "BIPPY" HALL.

BOSTON.

Mrs. Campbell and E. S. Willard—The Macagnal Difficulties.

(Special to The Mirror.)

BOSTON, Nov. 10.

Mrs. Patrick Campbell's return to the Boston stage is the most important event in theatricals to-night, although she did not begin to create the same sensation that she did when she came here last Spring. Then her coming was in the nature of a curiosity, but now her advent was placed upon an artistic basis. She attracted a large and brilliant audience to the Colonial, and The Joy of Living created a most pronounced impression. It was a scholarly audience, one evidently familiar with the Sudermann play in the original, and for that reason the success of Mrs. Campbell had all the more credit. J. H. Gilmore shared the honors in a large measure, and had a hearty welcome to Boston after a long time. The Joy of Living will be the bill all the week.

and it will be followed by the varied repertoire to conclude the engagement.

This is emphatically Una Abell Brinker's week at the Park, and the charming leading lady of Corne Foyton's Stock company had a splendid welcome when she appeared there to-day in Josephine, Empress of the French. This is Una's old play, and unless I am greatly mistaken she was in the cast, playing a secondary part at the French actress's last appearance at this very house, twelve years ago. Now she plays the title role, and does it with exquisite effect, making the greatest success that she has yet scored here.

Another interesting stock company revival was made at the Castle Square to-night when Paros was given, with Lillian Lawrence in the title role. It is a queer coincidence that this should be given here at the same time that the Rumples company, which gave the original production in Boston, should be appearing at another house. The piece made a hit to-night, and John Craig, John T. Craven, Lindsay Morrison, John Sainpolis, Mary Sanders, and Leonora Bradley were among those who gave Miss Lawrence excellent support.

E. S. Willard continues in his engagement at the Tremont, meeting with excellent success. There was so much interest in David Garrick that it will be continued for a part of this week. A concluding with The Professor's Love Story, a change in program has been made by which Mr. Willard will play All for Her before he leaves Boston. He has never appeared here as Hugh Trevor, which was one of Lester Wallace's characters. The play will be remembered as a dramatization of A Tale of Two Cities.

The Power of the Cross in the play of the week at the Bowdoin Square, with Frank R. Camp taking the honors as David Adams, a part quite like John Storm in The Christian. To conclude the comparison, Mrs. Adams is a girl quite like Glory Quigley, and in this Edith Tibbitt makes a success. Charlotte Hunt has a congenial character, and the full strength of the stock company is used.

The Empire Theatre Stock company is in its last week at the Hollis, where The Wilderness has been well received, the orchestra being under the stage at the finish of the week. Margaret Anglin has scored one of the best hits of the production, and Charles Richmond and William Courtleigh are equally entitled to praise for excellent work. Mr. Courtleigh, in particular, has had a warm welcome to the Empire forces.

Charles Hawtry has come to his last fortnight at the Museum, and the success of A Message from Mars is just as great as ever. The preparations are now being made for The Bird in the Cage, which is to follow, and the engagement is already announced for Charles Hawtry, for so long at the Castle Square, Edward Harrison, Guy Bates Post, Arnold Daly, Grace Henderson, Scudell Milliken, and Jennie Batteries.

Denman Thompson is in the last week of his record breaking engagement at the Boston with The Old Homestead. He lost one tremendous audience last week by being unable to appear through acute indigestion. He insisted upon playing, when he was attacked in the afternoon, but his doctors prevailed and a large audience was turned away.

Alphons and Gaston packed the Grand Opera House to the doors to-night and gave the greatest of satisfaction to the large audience. It is one of the jolliest of the nonsense plays based on the newspaper cartoons, but it is so brisk and lively and the company is so well selected that it will have a large week.

The Defender keeps on a large business at the Columbia, and the last is not announced for the run. The event of the past week was the celebration of the Harvard boys there after the game with Pennsylvania. It was a rough house in many respects, but the players seemed to enjoy it just as well as the audience, and so all were satisfied. It was by all odds the most enthusiastic celebration in any theatre in town.

The woes of the Macagnal continued last week, the center of much theatrical interest last week. The famous company came to town for four performances at Music Hall. The season opened with Renato and Cavalleria Rusticana, which were well received by a small house. The next night Iris was given, although the performance was delayed, while the musicians demanded coin of the realm which was not forthcoming. There was even longer delay the next afternoon, when the programme was the opera of William Tell, a chorus from Iris and Cavalleria Rusticana. The curtain was down for an hour and a half, while paying patrons fumed and tried to get the money back. Finally Colonel Willbur, who has had varied experiences as an operatic impresario, appeared and heard of the delay. He plainly but emphatically said that if the curtain did not go up within ten minutes the entire outfit, scenery, costumes, Macagnal and all would go out of the stage door. The curtain went up. That ended the opera season, for after the matinee the orchestra got no money, and the audience which assembled at night to see the first production in America of William Ratcliff had the satisfaction of testing the comfortable seats of Music Hall and then getting its money back. It would be hard to say what the true complaint is. Macagnal has one story, the musicians have another, the managers, Mittenhall Brothers and Kromberg have a third. The musicians told that they have been unpaid and that they are in destitution while the managers declare that money was given in advance and that services are still due them. Half a week was spent in discussions and controversies in lawyers' offices. Part of the company were sent back to New York on the Joy Line. Others lingered here in hopes of a reorganization, while Portland, Providence and Worcester mourned at no Macagnal.

The Mittenhall and Kromberg, arrested on a civil service, a legal breach of contract. He was detained in his rooms at the Touraine for several hours until bail of \$12,000 was furnished for appearance this morning.

There was general sorrow here at learning that Tony Cummings had been found dead in New York. He was a great favorite at the Castle Square, and his short stay at the Park gave his friends an opportunity of renewing pleasant acquaintances.

Margaret Anglin was one of the guests of honor to accompany the Middlesex Hunt Club on its run last week. The ladies went in carriages and the entire party was entertained by the president at his suburban home.

Joseph F. Wagner, formerly treasurer of the Hollis, has been engaged as business-manager with Henry Miller.

Charles Hawtry has met with a loss while playing at the Museum. A valuable pig skin cigar case got out of the way, and all the advertising under heaven failed to discover it. Possibly the fact that the monogram had a middle initial misled the finder up and he didn't recognize C. H. H. as the comedian. JAY BROWNE.

PHILADELPHIA.

Opening of Keith's Bijou Stock—Other Stocks Galore—Notes.

(Special to The Mirror.)

PHILADELPHIA, Nov. 10.

Through the illness of Julia Marlowe, who was to have opened this evening at the Broad Street Theatre, Louis Mann in his latest, Hoch the Consul, fills in the two weeks. The comedy is by Charles F. Nirdlinger, brother of Samuel F. Nizon, manager of the theatre. A Chinese Honey-moon (No. 2) follows, Nov. 24, in place of Virginia Harned in Iris, originally booked.

Anna Held in The Little Duchess, now in her second and final week, is a big success. She is the sensational dancer, in an excellent additional card. Miss Held may play a European engagement next season while her husband, Florence Ziegfeld Jr., will float a new operatic venture with Grace Van Studdiford as the prima donna. Huckleberry Finn comes to the Chestnut Street Nov. 17.

Jerome Sykes in The Billionaire, at the Chestnut Street Opera House, is in his second and last week, scoring fairly. It is lavishly staged, and in plot, but the hard work of the star may make it last throughout the season. Hearts Adams Nov. 17, The Sleeping Beauty and The Beast Nov. 24, for a run.

Lulu Glaser in Dolly Varden inaugurated a three weeks' engagement at the Garrick this even-

ing, making a favorable impression. This is Lulu Glaser's first appearance in this city as a star, and she received a royal welcome. Eleonora Duse Dec. 1.

The Chapmans held the week at the Walnut Street Theatre, Walter Jones, Trilby Frigman, and Eva Tanguay among the principal roles. Eleonora Duse in The Old Homestead follows Nov. 17 for two weeks, being his first appearance at this theatre.

Henrietta Crooman opens at the Academy of Music Nov. 24 for a week, appearing every evening excepting on Saturday, which was already taken by a musical attraction.

Kiraly's Around the World in Eighty Days is in its second and final week at the Auditorium. Kelly and Wood's company Nov. 17.

The Park Theatre presents The Climb with a company composed by John R. Kellard and Lilla Vane. This is its first representation at popular prices, and to judge from the opening it is likely to attract large patronage. The Four Cohans in The Governor's Son follows Nov. 17.

The Volunteer Organist is doing duty this week at the National. It is full of sensational effects, with original scenery, and has a fair cast. Old Month Nov. 17.

The offering at the People's this week is Theodore Kremer's comedies, The King of Detectives. Thomas E. Shea in repertorio follows Nov. 17.

The Kensington for this week only changes to vaudeville, presenting Hopkins' Trans-Oceanics and Cantello's little wonders, in fourteen specialty acts. Business fair. Reuben in New York Nov. 17-23.

With the opening of Keith's Bijou Theatre, at Eighth and Race streets, changing from vaudeville to stock to-day, the Greater City now has a stock company in place of the original two (Forepaugh's and Girard Avenue), who for many years worked hard to attract attention and patronage. Six stock companies are a good many, and it will shortly be a case of the survival of the fittest. Keith's Bijou Stock company inaugurated the season with The Christian, and will give daily matinees and evening performances with a weekly change of programme. The plays will be produced under the stage direction of Percy Winter, with the following company: Malcolm Williams, Frank McCallum, Emil Collins, Meta Maynard, Orme Caldara, Robert Elliot, Kate Hensett, Helen Reimer, J. B. Everham, Albert Marsh, Edwin Alexander, Grace Addison, Eva Birch, Beatrice Ingram, Leonora Kirwin, and William Sutton. No person will be seated after the raising of the curtain until the finish of the first act, a new order of the management. The stock organization is first-class, a good performance of The Christian with excellent impersonations by Percy Winter, Malcolm Williams, Meta Maynard, and Helen Reimer, who received a flattering welcome.

The Grand Opera House Stock are giving The Great Diamond Robbery, a creditable representation; business fair. The Prodigal Daughter Nov. 17.

The Girard Avenue Stock this week appear in Gismonda, with Leonora Van Otterloo, the title-role and Eugene O'Neill's America, the most costly and impressive offering of the season here; business large. Claire and the Forgemaster Nov. 17.

Forepaugh's Stock in The Sleeping City scored a genuine success. Louis Leon Hall, Florence Roberts, Sidney Ayres, and Jennie Ellison were cast to advantage, and the staging under George Loarock's direction was worthy of mention. The season ends Nov. 17.

Carrie Badollet's Stock at the Columbia are giving a realistic rendition of Carmen with Miss Badollet in the title-role. In spite of the bad location of the theatre business is thus far on a paying basis. Pink Dominoes Nov. 17.

Darcy and Speck's Stock at the Standard appear this week in The Waifs of New York, in which N. S. Wood is the stock star, inaugurating his annual engagement to splendid patronage. The Grand of Gold Nov. 17.

The Winstler German Stock at the Arch Street are doing well. Repertorio: Marie Stuart, Schoene Ungarin, and Two Leonards.

S. FERNBERGER.

WASHINGTON.

Amelia Bingham—Jefferson De Angells—Meeting of Managers—Plays of the Week.

(Special to The Mirror.)

WASHINGTON, Nov. 10.

An engagement of exceptional brilliancy, that has awakened great interest, is the National Theatre's offering this week in Amelia Bingham and her strong support in A Modern Magdalen. To-night's opening brings a crowd to the house, and the reception is a marked one. The play won marked favor. The work of the star and such sterling favorites as Wilton Lackaye, Henry B. Diney, Joseph Holland, Ferdinand Gottschall, Robert North, Alfred Fisher, Madge Carr, Cora Lucille Selway, Adele Farrington, Mand Moffat, Rose Braham, and others, left but little to be desired. Blanche Bates follows in the new play, The Darling of the Gods.

The Emerald Isle makes a distinct hit with a large audience at the Columbia Theatre, and Jefferson De Angells scores strongly as well. The comedian in his jovial manner and eccentric characterization probably has never appeared to better appreciation. Former successes were also made by Helena Frederick, Edmund Stanley, Kate Condon, W. T. Carlton, Edna Burd, F. Stuart Hyatt, Amelia Fields, Charles Dungan, Audrey Kingsbury, Gerald Gerome, Frederick K. Logan, Frank Belcher, and John Dudley. Andrew Mack in Tom Moore comes next, and will be followed by Signora Eleonora Duse.

The German comedian, Al. H. Wilson, in A Prince of Tatters, opened a large and pleased audience at the Lafayette Opera House to-night, making a strong impression with his enjoyable type of German character and sweet singing ability far above the average. The company supporting the star include Mark Price, George Reddell, Harry A. Fisher, A. J. Coleman, John Baldwin, Al. H. Holstein, James H. Mack, Ed. Kaudon, John Caryl, William De Haven, Louis Maurice, Isabelle Stevens, Little Frances Clinton, Eva Brown, Fanny Bloodgood, and Kate Bess.

The Bijou Musical Comedy company, with Otto Harlan next, for a return engagement. At the Academy of Music The Patal Wedding presented by a talented company headed by Edwin Mordant and Cora Quilten commence the week with an overflowing audience. A special feature is Gertrude Haynes and her Choir Celestial, Master Robert Duff, soloist, and twenty-five choir boys that comprise many local recruits. The Eight Belles in the underline.

The preliminary association of local theatrical managers formed a few weeks ago for their mutual good becomes a permanent organization. The first business meeting was held last Friday afternoon in the private parlors of the Hotel Regent, and officers were elected as follows: W. H. Rapley, of the New National Theatre, President; Joseph E. Luckett, of the Columbia Theatre, Secretary, with the Board of Directors of the association, composed of all of Washington's theatre managers: W. H. Rapley, National Theatre; Luckett and Dwyer, Columbia Theatre; F. B. Chase, Chase's Theatre; Ira La Motte, Lafayette Opera House; W. T. Powell, Academy of Music; Eugene Kernan, Lyceum Theatre, and Morris Schlesinger, of the Empire. After organization the first business under discussion was the future disposal of lithographs for advertising window display, cutting off in the neighborhood of three thousand passes issued weekly for that privilege, that had been abused, and that has largely fallen into the hands of speculators. This was unanimously adopted, and after Monday, Nov. 17, this form of widespread publicity will be a feature of the past and theatrical announcements will receive more extended space in newspaper advertising and billboards; money spent in this manner bringing, in the opinion of the managers, more direct results. One of the most enthusiastic supporters of the movement was Manager Rapley, of the National, who had decided individually against window advertising three years ago, but finding no supporters then had to go with the tide.

Changes are being made in the support of Louis Mann in Hoch the Consul. Olive May succeeds Eugene Hayden as the American girl and

Charles C. Bell and George Christy are other replacements. Mann will follow, as the recent support, on the management plan, with but few exceptions, all in their opportunity, and the main part of the season the play achieved here is due to Louis Mann, who portrayed in an extremely humorous manner the Dutch-American diplomat. The attendance was below the average, but the star's work was the result of a run from four to eight curtain calls, richly deserved.

Flanagan B. Chase has extended his line of theatrical holdings, having acquired a controlling interest in the stock of the Empire Theatre in Cleveland. That Chase will be known in the future as Chase-Cleveland Co. The new house is an important addition to the Chase circuit. Some will give a popular band festival at Convention Hall 24.

JOHN T. WARD.

BALTIMORE.

Current Bills—Hall Caine and Lulu Glaser III—Coming Events.

(Special to The Mirror.)

BALTIMORE, Nov. 10.

Flordora was presented at Ford's Grand Opera House this evening to an audience which completely filled the house and which thoroughly enjoyed the music as well as the production. Grace Dudley scored a decided success as Lady Holyrood. Donald Brine also won commendation, which was shared by W. P. Carleton, Helen Redmond, R. E. Graham, Edna Hunter, Lily Collins, Philip H. Kyles, and Harry Hamilton. Among others in the cast were Roy Lane, Harry Pyle, T. Devenney, J. E. Parcell, Winifred Young, Pierre Young, W. J. Rose, Mildred Elaine, Dottie Fox, Ivan Harbort, Florence Sylvester, Ollie Young, Daisy Rudd, Nellie Plummer, Harriet Merritt, Delcy Leighton, Lottie Vernon, Sadie Hammon, and Mabel Russell. Eleonora Duse will be seen next week.

Robert Edmon was seen in Richard Harding Davis' Soldiers' Fortune at the Academy of Music this evening. Mr. Edmon is surrounded by a competent company and gave an excellent performance. He will be followed by Amelia Bingham in A Modern Magdalen.

George Fawcett did excellent work at Chase's Theatre this evening, where he appeared in Dr. Jekyll and Mr. Hyde. The striking contrast of character was well brought out by Mr. Fawcett and in no way overdone. His stock company, including Harold Cobill, Alfred Hudson, Hume Houghton, Hale Hamilton, George Schrader, Frank I. Weaver, Edward Wright, Frank Fraunkholz, Alfred Smith, Howard Hall, Grace Osher, Allen Butler, and Viola Burton. On Tuesday and Friday nights and at the Thursday matinee, Mary Shaw will be seen in Queen's Ghosts. She will be supported by Frederick H. Lewis, Marion Wilkinson, Charles A. Gay, and Virginia Ellen.

Eight Belle entertained at the Holiday Street Theatre so successfully that one could scarcely believe that it had been here so many times before. It is presented by a competent company and is well staged. The Volunteer Organist is the underline.

The Royal Liliputians hold the stage at the Auditorium this week. The company comprises a number of amusing people, big and little, and there are numerous bright specialties introduced. The attraction next week will be The World's Monarchs of Magic. The second Peabody recital will take place Friday. Alfred Cowell Goodwin, pianist, will be the attraction.

Viola Allen met with a genuine success at Home, in Hall Caine's drama, The Eternal City, in which she appeared last week at Ford's Grand Opera House. She was ably supported by Edward Morgan, R. M. Holland, and Frederic de Belleville. The remaining members of the company were also appropriately cast. At the opening performance unbounded enthusiasm prevailed, and after Miss Allen and the prominent members of her company had been repeatedly called before the curtain, the audience demanded the appearance of Mr. Caine. In response to this demand, he made a charming speech. Andrew Mack will be the closing attraction next week at Ford's Grand Opera House.

Thomas Hayden, the blind actor, and who is a member of the Brooklyn Lodge of Elks, was the recipient of a handsome gold-headed cane last Monday, the gift of Baltimore Lodge. Mr. Hayden has been in this city for the last nine weeks, undergoing treatment for the restoration of his sight, which, however, has proved unsuccessful. He returned to his home in Brooklyn during the week.

Hagenback's animals will open an engagement at Convention Hall, Nov. 17.

Lulu Glaser, who was to have opened in Dolly Varden at the Academy of Music last Monday evening, failed to put in an appearance, owing to a sudden but brief spell of illness. The audience was kept seated until nearly nine o'clock, when an announcement was made that Miss Glaser would be unable to appear, owing to illness. Miss Glaser appeared Tuesday.

Hall Caine was entertained at dinner at the University Club last Wednesday. Mr. Caine was a charming guest and gave numerous stories and anecdotes of his varied experiences in different parts of the world. He is now ill at the Hotel Stanford, in this city, suffering from a nervous breakdown. To-day he is reported to be convalescent. HAZARD EVANS.

ST. LOUIS.

Big Business—Amateur Work—Gilmore's Library Purchased.

(Special to The Mirror.)

St. Louis, Nov. 10.

The most important event of the season is the appearance of Richard Mansfield at the Olympic this evening in his magnificent production of Julius Caesar. Mr. Mansfield was greeted by a brilliant audience that packed the house. The advance sale indicates that records are going to be broken again at the Olympic this week, as, in addition to the great demand for seats by our town folk, the mail orders have been the largest since the run of Ben Hur. E. H. Sothorn did a nice business last week, notwithstanding it was his second visit here in If I Were King and the very heavy counter attraction, the Horse Show.

Those ever popular minstrels, George Primrose and Lew Dockstader, came back to town last night and were enthusiastically received by an immense house at the Century. Their show still remains at the head of the procession of minstrel performances. Adolph Phillips and company Nov. 16. Starting with almost the house record on Sunday night, De Wolf Hopper in Mr. Pickwick kept up his gait all week. There were two reasons for this. First, the popularity of Mr. Hopper, and second, the popularity of Mr. Pickwick. Either one would be a drawing card, but when you put the two together even the Horse Show could not draw against them.

Lewis Morrison, who has not appeared in St. Louis for several seasons, returned to the Grand yesterday, appearing in Faust. Mr. Morrison, like Joseph Jefferson, retains his old play and draws big audiences at all times.

Across the Pacific came back to Havlin's Sunday. Harry Clay Blaney is still playing the war correspondent. The stage pictures are especially interesting.

For Love and Honor is Manager Russell's offering at the Imperial.

The Horse Show last week at the Coliseum was the greatest success of any similar show yet given here. The attendance was a record-breaker all the week. Saturday night, usually drawing light business, was one of the largest on account of the visit of the Prince of Wales and his suite, who occupied the boxes of Mayor Wells and President Francis, of the Louisiana Purchase Exposition Company.

The Empire Theatre Circuit Association, of which James J. Butler is President, held their quarterly meeting in this city at the Standard Theatre Thursday. Arrangements were completed for next season. Attractions were classified and route lists prepared. Among those at the meeting besides Mr. Butler were James Penney, of Cincinnati, Secretary of the association; Herbert Heuck, of Cincinnati, Vice-President; J. H.

Whelan, of Louisville, Treasurer, and Directors Harry W. Williams, of Pittsburgh; Frank M. Dyer, of Cleveland; J. L. Korman, of Baltimore, and George C. Rice, of Buffalo. In this connection it is appropriate to say that James J. Butler was re-elected to Congress from St. Louis on the Democratic ticket last Tuesday. Mr. Butler had that honor two years ago, but was unseated by a Republican Congress, and, I suppose, now feels vindicated, as his majority was something like 8,000.

The many friends of O. D. S. Conner, a former St. Louis boy, noticed with pleasure his work at the Century last week. He played Dr. Seamus with the De Wolf Hopper company, and does what he has to do very nicely. He has a good stage appearance.

Professor Dick Richards and his pupils gave the first of their entertainments of the season Sunday at his new academy.

J. A. Norton.

CINCINNATI.

Delays of Combinations and Stocks—The Week's Programme.
(Special to The Mirror.)

CINCINNATI, Nov. 10.

"Way Down East" began its third engagement in this city to-night at the Grand, and the indications are that it will repeat the great success it has had here before. Phoebe Davies and Archie Boyd won well deserved applause in the leading roles and the other important parts were well played by Ullie Collins, John E. Brennan, Sara Stevens, J. H. Dunn, Ella Hugh Wood, Frank Carrigan, and Marion Louise Shirley. Richard Mansfield follows.

The Pike Stock company essayed a Hoyt play yesterday for the first time and succeeded admirably. A Midnight Bell was given most effectively. Hudson Liston being an excellent Deanna Todd and John B. Maher a most amusing Martin Tripp.

Hazel Kirke, at Robinson's last week, proved the most successful offering of the season and was followed by Camille, which drew two big houses yesterday. Alma Powell and Priestly Morrison have resigned from the company, and the former has been succeeded as leading woman by Virginia Zollman, who has made a hit with the patrons.

Die Offizielle Frau, a German version of My Official Wife, was the bill of the German Stock company at the Grand last night.

A Little Outcast proved somewhat out of the ordinary at the Lyceum yesterday, but was enthusiastically received by two overflowing houses. The company is exceptionally capable, including Joseph Callahan, Anna Blanche, Florence Hamilton, and Harry Morton.

Spotless Town made a hit at Heuck's. In Gus Hill's clever company are Adelaide Marsden, Ada Henry, Marie Richmond, the Keely Sisters, Conroy and McFarland, and Carlin and Brown.

In Old Kentucky is again at the Walnut, where it always attracts big business. Besie Barricade, as Madge, was warmly received.

Florence Stone, having closed her starring engagement with Melbourne MacDowell, is resting at her home in this city.

H. A. Sutton.

THE BROOKLYN STAGE.

SATURDAY, Nov. 10.

Francis Wilson and his company appeared at the Monticello in the Toward last week and the tumbler comedy was enjoyed by good audiences. In the cast were Melville Ellis, William Blaisdell, Joseph Covna, Robert A. Evans, Joseph Batell, G. E. Haynes, William Broderick, Joseph Fay, Christie MacDonald, Carolyn Gordon, Clara Belle Jerome, Miriam Lawrence, Nora Cecil, and Francis Wilson. The Rogers Brothers made their appearance last night for the week.

Andrew Mack paid his annual visit to Brooklyn at the Amphion Theatre last week in his new Irish play, Tom Moore, James O'Neill, in his new play, The Slaves of the Humble, is drawing crowded houses this week.

The Chapmans, with Walter Jones, Tricie Frigman, and Eva Farguey heading the long cast, was the offering at the Grand Opera House last week. The Four O'Clocks are making their annual bow this week.

The Star Theatre offered the Trans-Atlantic Burlesquers, including Annie Conrad and company, Della and Raymond, the Dunbar Sisters, Rachel and Watson, Ed Lee Wrothe, and John J. McGowan, assisted by Blanche Harcourt in a comedy sketch, entitled, Aley Grove Club, Anna Conrad and the Fearless Zeno, Carl and Zeno, aerial artists, completed the olio. A burlesque called On the Youcan made up the programme.

The City Club Burlesquers in this week's bill. The White Slave was the bill at the Folly, and lovers of melodrama flocked to the theatre. Theodore Kremer's new melodrama, For Her Children's Sake, is this week's attraction.

The Gaiety drew large audiences that applauded the doings of the Rose Hill English Folly company to the echo. The Trans-Atlantic Burlesquers have moved from the Star to this theatre, opening to the same good house last night that was the rule last week.

Searchlights of a Great City was seen at the Park Theatre and pleased crowded houses. The Bandit King is the current play.

Managers Frank R. Carr presents The Bowery Musicians at the Lyceum to the ever crowded houses habitual with this theatre.

The Boston Symphony Orchestra paid a visit to Brooklyn at the Academy of Music on last Friday evening, Nov. 8.

VAUDEVILLE HOUSES.

The bill at Hyde and Behnman's was headed by Robert Hilliard and company in The Little Girl, a dramatization of Richard Harding Davis' story, "Her First Appearance." It is full of quiet pathos that would appeal to any audience, and was on the whole a pleasing treat. Howard and Cecil scored a triumph.

The Strangers Boy, Beatrice Moreland proved herself one of the cleverest of lady monologists. There is much in her monologues that is unique and original, which, coupled with an excellent delivery, is very entertaining. Hilliard and Fuller scored many laughs in My Wife's Hero. Barry and Halvers have a very amusing act, the principal bit of which is Barry's dancing. Lucy Clarke made a decidedly pleasing impression, she sang many delightful Irish character songs and possesses a rich contralto voice. Billy Single Clifford was an excellent tailor made swell, and has some new songs. The Onri Family gave an excellent exhibition of comedy juggling, as did also the Brothers. Bright in a series of acrobatic feats.

Manager Henry W. Behnman offers Della Fox, John G. Sullivan, Edward Edmunds, Cushman, Holcombe and Curtis, Adminal Trio Mark Sullivan, Canfield and Corbetta, and others for this week's bill.

At the Orpheum last week the Great Lafayette was the headliner. His travesties were extremely clever and formed a fine prelude for his latest conception, The Lion's Bride. It is practically a silent act, but so cleverly worked out and satisfying that he easily scored the biggest hit of the season so far at this house. Louis Simon and Grace Gardner presented their unique little comedy act, The New Coachman. It is an extremely funny sketch. The Mills Statens Quinette was an unqualified hit that was recalled many times. Lew Sully repeated his success of last week. William Gould proved a favorite and a pleasing entertainer. The Five Roses gave an excellent musical performance that for refinement and picturesque detail is seldom equaled. M'lie Thee's American debut as a horsewoman was a pronounced success. Her act is somewhat similar to Millie Capelle, and she carries much credit for the careful training bestowed on horse and dog. Stack and Milton have an attractive farce act. Miles and Raymond have a clever little sketch, and Sallie Stemmer proved entertaining in some new songs. This week Manager Frey Williams presents the Ten Inch Trombone, Will H. Crosey and Blanche Dayne, Bonnie Thornton, York and Adams, Bert Leslie and company, Sisters De Van, Howard Brothers, Norris' Ponies, and others.

GEORGE TERWILLIGER.

THE STOCK COMPANIES.

The Spooner Stock company presented The Jilt last week before the crowded houses common to this theatre. Edna May Spooner and Cecil Spooner both appeared in the cast and won their usual applause. Edna May Spooner, in the role of Kitty Woodstock, gave a finished portrayal, and Cecil Spooner laughed and danced her way through the play in the part of Phyllis Weller in joyous fashion. Augustus Phillips gave an excellent portrayal of Miles O'Hara. Robert Harman was a jovial, warmhearted father and guardian in the part of Colonel Tudor, and Harold Kennedy was amusing as his son, Geoffrey. Hal Clarendon was a capable Lord Marcus Wylie, and Roy F. Wilson was good as Sir Rudolph Woodstock. W. L. West and Frank Linden gave two excellent character sketches in the respective roles of the Rev. Mr. Spencer and James Dalry. Jessie McAllister was very good as Lady Millicent, and Olive Grove and Rita Villen played the parts of Mrs. Weller and Mrs. Pincely respectively most capably. The staging was good and the scenery was adequate. This week, The Cherry Pickers.

A very creditable production of Josephine, Empress of the French, was presented by the Faxon Theatre company last week. The scenery was pretty and in keeping with the period of the play, and with but few exceptions the entire cast played with ability. Edna Reed Faxon, in the title role, acted with the exceptional clarity of the Queen, and the new to the theatrical scene excellently. W. A. Mortimer was a good

Napoleon, both in appearance and action. Kith Brown made the most of the role of Bonaparte. The Faxon Theatre company last week. Carl Smith Seelye was seen as Burton A. Barnes, and Grace Seelye played the part of Marina Pauli. Miss Seelye left the company at the close of the week, and Bertha Creighton has taken her place. Mortimer Snow will become the leading man the week following, Nov. 17. The offering this week is Camille.

The Face at the Window, a play new to this country, was presented by the Kith Brown company at the Gotham Theatre last week. The present bill is the melodrama, Blood Atoneament.

The Strangers of Paris was the play offered by the Blaney Stock company last week. Bert Lotell was seen as Japan. This week, The World Against Her.

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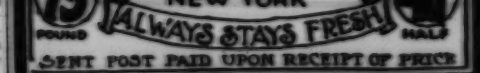
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"The Jilt." Mr. Deming was particularly good as Miles O'Hara. He played that role in a manner to awaken enthusiasm. It was a beautifully sustained performance, always well in the key and never obtrusive; yet commanding at all times the greater share of attention, and in the matter of his excellent dialect, Mr. Deming demonstrated that he knows something about the Irish character which enables him to make an Irish role a splendid piece of characterization instead of a caricature.—Cincinnati Enquirer

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THE USHER



The Rochester Herald says editorially: "The chain of new theatres that is being built across the country may be taken as promising the ultimate extinguishment of the odious Theatrical Trust, which has done more in five years to prostitute the purposes of the drama than any influence ever arraigned against a decent stage. Possessing an autocratic power, the Trust has dictated plays and policies which the profession could adopt or leave alone as it preferred. These have been dreary years for the artistic side of the dramatic profession, and that phase of the drama may be said to have retrograded in proportion as the false and the showy and the indecent have been pushed forward and coined into money. . . . The methods of the Theatrical Trust have aroused the same opposition that has brought disaster to many another trust in the past two or three years. Its friends are all of the fair weather variety, and when the end comes, as it will soon or late, there will not be one to mourn its burial in the pit into which it had cast so many others."

A branch has been made in the Colorado branchworks of the Trust. Hitherto what has been known as The Silver Circuit—a pendant to the Denver theatres affiliated with the Trust and looked by the Trust manager, Peter McCourt—has been closed to independent companies. This situation has undergone a change, as the following letter I have received from the manager of the Curtis Theatre (formerly the Denver) explains:

It may be of some interest to traveling managers who wish to play Colorado to know that the heretofore "invincible" Silver Circuit, controlled by the Trust, is no longer invincible. Managers who wished to play the Curtis Theatre (which, by the way, is the only anti-Trust house in Denver and the only popular-price house doing any business) were told that if they did play the Curtis they would be barred out of every town in the Silver Circuit—that they could get no other time in Colorado.

This state of affairs no longer exists. I am booking attractions that play the Curtis in a half-dozen towns in the Silver Circuit and in several Colorado towns outside the Circuit, as well as in Wyoming and Utah.

Yours truly,

A. R. Faxon,
Manager Curtis Theatre.

A couple of years ago McCourt, acting under orders from the Trust, tried to shut an independent star out of Denver by demanding that the management of the Denver Theatre should cancel the engagement and place its bookings in McCourt's hands for a term of years. The Denver Theatre people consented to avoid a boycott, but the courts sustained the star's contract and compelled its fulfillment.

The Denver Theatre (renamed the Curtis) is now in other hands, and by one of those delightful ironies of fate it is now the means of breaking McCourt's pet Silver Circuit booking monopoly.

Mrs. Campbell's contract with Charles Frohman will terminate in January. There has been some negotiation looking to an extension until May, but the actress and the manager have not yet arrived at a conclusion.

It is understood that Mrs. Campbell wishes to increase her share in the profits, which are now one-half, but her manager declines to accede to this and to other demands.

There is a strong probability, however, that these differences of business views will be adjusted, and that Mrs. Campbell will continue to tour in this country until late in the Spring. In June she will make a new production in London.

The Joy of Living proved the strongest attraction of the plays Mrs. Campbell presented in New York during her recent engagement, and it will be given first place in her repertoire throughout the tour that begins this week.

A correspondent of THE MINION last week referred to The Chaperons as having been produced originally in Philadelphia "with failure." Frank L. Perley calls attention to the fact that the receipts on that occasion were \$9,788.50, and adds: "You will concede that a new play that can play Philadelphia to nearly \$10,000 on its first production and without a New York production is far from a failure. The criticisms also were most favorable."

We are told by a cable to the Herald that the London O. P. Club began its season last week with a debate on the question, "Are Dramatic Critics of Any Use?" The opinions were varied and amusing. Mrs. Kendal thought that criticisms ought to be written three weeks after the first night, and that critics were useful because actors and managers would grow too conceited without them. Mrs. Craigie (John Oliver Hobbes) thought that critics were most important, as they affect the prosperity of a play for thirty nights. Sydney Grundy said that critics "exist only for themselves and their papers, and therefore ought to be better paid." G. B. Shaw thought that dramatic criticism was useful only to the people who enjoyed reading it. W. L. Courtney believed that critics affect the fate of indifferent plays, but not of good or bad plays.

I notice that the prospectus of the stock company circuit that Messrs. Fawley and Neil are organizing in the West, and which THE MINION described several months ago, has been discovered at last by various newspapers in California and elsewhere. The idea is to establish ten companies to play in ten theatres stretching from New Orleans to San Francisco, and from Portland, Oregon, to Los Angeles.

These companies are to tour the circuit in Eastern success.

Duse's superb art has given immense pleasure to lovers of great acting, but even among her warmest admirers regret is expressed that she has not extended her repertoire in order to include plays more congenial to American taste than those of d'Annunzio. The cycle of dramas by this gifted but decadent poet would be less offensive were it supplemented by the works of earlier dramatists in which Duse shines with equal lustre.

Mascagni's unhappy experiences here are to be regretted. He will take back to Italy anything but pleasant memories of this country. From the beginning a lack of order, system and management was conspicuous in the handling of his tour, and its unfortunate breakdown was only what might be expected in the circumstances. It is likely that had Mascagni been brought here to conduct orchestral concerts the result would have been profitable. Scratch operatic performances are no longer prosperous in America. Colonel Mapleson was the last of the old-time impresarios to believe otherwise, and he came to grief in consequence.

COULDN'T STAND THE EXPENSE.

"I want to show you a very remarkable letter," said Joseph Arthur to a Minion man yesterday, and he displayed the following:

TYLER, TEXAS, Sept. 28.
Joseph Arthur, Esq., New York City.
Dear Sir:—Kindly me know by return mail and advise your lowest cash price for your play, On the Wings of Night. Must be low, as we will pay cash. Let me know the cost. The title of play it is how many scenes has the play been out, and with what success did it not. Will you allow me the privilege of reading the manuscript and I can assure you that if you do it will not be copied or any lines or business stolen as I am not a parasite or thief. Let me know all you can in regard to the bill and with lowest cash price and I again warn you must be low. And we are able to do business.
Yours truly,
BOBBY FOUNTAIN.
Mr. Marie Fontaine Co.
Tyler, Texas, week of Sept. 28; Waco, Texas, week Oct. 5.

"I wrote this manager my terms," continued Mr. Arthur, "and received a dispatch from him saying, 'Can't see Webster. Would you accept forty dollars just for use of the title in the South, payable each month in advance?' Answer: 'My answer has taken a legal form as I see this party is using my property in the South.'"

MIGNON DOUGLAS WITH DUSE.

Mignon Douglas, the eleven-year-old child who played Benta in La Gioconda with Eleonora Duse last week at the Victoria Theatre, has so pleased the Italian actress that she has been made a member of the company for the rest of the tour, and will probably be taken to Europe. Little Mignon Douglas did not know a word of Italian, but learned the lines and accent in two days, and was chosen instead of an Italian child, who was also rehearsed in the part. The little actress made her debut when she was seven years of age as Little Lord Fauntleroy, and was seen last season with Mrs. Campbell in Follies and Melodrama.

AIDEN BENEDICT STARS JOHN GRIFFITH.

John Griffith, who has starred for a number of seasons in France, signed a ten years' contract with Aiden Benedict last week. Mr. Benedict is to star Mr. Griffith in elaborate revivals of Shakespeare. The first play to be offered will be Macbeth, in which Mr. Griffith is to continue for the rest of this and next season. Special electrical effects will be used. Special attention will be devoted to the incantation scene, the witches' cave, the dream of Macbeth, the vision of Banquo's ghost and the battle tableau. A strong supporting company has been engaged. The tour will commence Nov. 24.

INNES' BAND CLOSING TOUR.

The tour of Innes and his band closed at Raleigh, N. C., on Friday, owing to the serious illness of the bandmaster. He was compelled to leave the band at Richmond and return to Philadelphia, where he is now in a private hospital undergoing treatment for appendicitis. Bohumir Kertl directed the band at Raleigh and, after the concert, immediately brought the company back to New York, arriving here Saturday evening. The resumption of the tour will depend upon Mr. Innes' recovery.

AINES ANGELES ENJOINED.

Aines Angeles, who left the cast of A Chinese Honeymoon because the Shubert Brothers would not agree to raise her salary from \$70 to \$100 a week, has been ordered by Justice Hall, of the Supreme Court, to refrain from doing her military specialty. The Shuberts sought to obtain an injunction restraining Miss Angeles from playing at all for any other managers, but the justice held to be too sweeping, and she may play wherever she likes, as long as she doesn't mimic.

"NO PIRATED PLAYS."

In the repertoire of a company now on tour through the Middle West, called the Orpheum Dramatic company, under the management of Captain R. Collins, are the following plays: *Love's Lane*, *Human Heart*, *A Daughter of the Desert*, and *Lost in New York*. On the heels sent out by the company and also on their letter head paper this statement appears: "No Pirated Plays!"

IMPRUDENCE PRODUCED.

Henry V. Raymond's new comedy, *Imprudence*, in which William Faversham is starring, was produced at the Lyceum Theatre, Stanton, Pa., on Oct. 7. It is said that the play met with favor and gives promise of success. In the cast with Mr. Faversham are Hilda Spang, W. H. Thompson, Jeffery Lewis, Charles Harbury, Richard Bennett, Wallace Brubaker, Mrs. Georgia Dickson, Mrs. Sol Smith, Fay Davis, and other professionals of note.

ENGAGEMENTS.

Bertha Torman, with Grace George company.
Devote Farmer, to play Tybalt with Shavell's Romeo and Juliet company, No. 2.
Percy Ward, as manager for Mrs. R. O'Shaughnessy.
Lola E. Davis, for Under Southern Skies.
Dorothy Nichols, for the lead in *Wormwood*.
Ashley Miller and Ethel Browning to support Bennett Corliss in *The Prince of Denmark*, opening at the Davidson Theatre, Waco, Tex., on Nov. 17.
Alice Lathrop, for *Mary Boleyn*, with Louis J. Russell in *The Middleman*.
To support Sylvia Lyden in *The Gay Lord Quex*: Howard Hurst, Adele Bass, Frank H. Crane, John H. Ross, W. Lewis, Ann Warrington, Adele Clarke, H. E. Bell, Harriet Sawyer, Margaret Dunn, Fanny Ada, and Edythe Howard. Richard Kana will be Sylvia Lyden's business manager. She will play 21 Southern and Western cities, opening on November 21.
Adele Clarke, by Marcus Mayer to play *Lady Obedience* in *The Gay Lord Quex*.
Louise Moore, to play *Dolores* in the Eastern Floradora company.
Thomas Childers, as musical director to succeed Arthur Fell in one of Fischer and Ryler's Floradora companies.
George D. Johnson, for Robert Emmet.
Linda McCall, for *A Wild Rose*.

PROFESSIONAL DOINGS.

Frank Oakes Ross has just ended a successful season with Fain's spectacle, *The Last Days of Pompeii*. Twenty-one productions have been made during the summer, only twelve nights being lost through bad weather, something unusual for outdoor spectacles.

J. A. Brosius is no longer agent of Shipman Brothers' *The Middleman*. W. W. Sharp has replaced him.

Geoffrey Stela has entertained at dinner Mr. and Mrs. Frank T. Howe. Mr. Howe is the oldest dramatic and musical critic of the District of Columbia, having been associated with the *Star* for the past twenty years. Among the party were John Malone, Annie Ward Tiffany, Barton Hill, Miss De Vere, and Miss Howe.

Little Pearl Young, now with *The Span of Life*, celebrated her ninth birthday last week.

Adna Almsley, of For Her Children's Sake, was taken suddenly ill, and Miss Clara M. Langley, at a moment's notice, took a train for Philadelphia, and with an hour's study and a part rehearsal played excellently. Miss Almsley will resume her part next week. Miss Langley is engaged to play the lead in *The King of Detectives*.

Andrew Hartel, superintendent of the Edwin Forrest Home, celebrated his seventy-fourth birthday on Nov. 1. The guests of the Home, who are devoted to Mr. Hartel because of his unflinching kindness and his long service as a member of the Board of Managers and as superintendent, arranged a delightful festivity for the day. A birthday dinner was given, and in the evening the colored servants of the Home gave an amusing interlude for the entertainment of the guests.

Ray Williams, the author of *Unborn*, in which Mrs. Bruce is now starring, is in town conferring with Wallace Munro, Mrs. Bruce's manager, and F. Marion Crawford, author of the novel upon which the play is founded, with regard to the probable presentations of the play in New York.

George W. Winnett is organizing a No. 2 New York Day by Day company to send on the road after the holidays.

Lionel Mapleson, nephew of J. H. Mapleson and librarian of the Metropolitan Opera House, was robbed of cash, watch and jewelry while riding on the platform of a trolley car last Tuesday. The pickpocket is still at large.

W. R. Seely, husband of the late Bessie Bonhill, sailed for England last week accompanied by Fred West. They will proceed at once to Australia to fill professional engagements.

A Woman's Sacrifice company closes on Nov. 15.

Gerrold Robertshaw, who came to America to play in support of Julia Marlowe this season, has retired from her company, and will return to England this week.

Agnes Ardeck and J. H. Slayter will retire this week from *Around the World in Eighty Days*.

Tony Deuler is arranging to open a hippodrome in Chicago in January. He will call for Germany early in December to engage various human and animal performers for the enterprise.

Maurice Grau returned to New York last Saturday on *La Lorraine* from Europe, where he has been preparing for the season of grand opera at the Metropolitan. Among the singers that he suggested are George Arlson, of Dresden; Emil Gernsheim, and Aloys Gungl. He brought no new operas with him. The company will confine itself to revivals of operas in the old repertoire.

Ludwig Breitzner, the distinguished pianist, who has long been ill, was operated upon for appendicitis last week and is now on the road to recovery.

Helen Odion, well known to New Yorkers by her performances at the Irving Place Theatre, appeared in a translation of David Belasco's play, *Da Barry*, at the Deutsches Volks Theatre in Vienna on Nov. 8.

Grace Van Studdford has entirely recovered from her recent illness and has rejoined The Bostonians.

Everyman will be moved from the Madison Square Theatre, where it is now being presented every afternoon, to the New York Theatre on Nov. 17, it is said.

A benefit performance in aid of Mabel Bouton, who is critically ill at the Metropolitan Hospital, will be given at Mrs. Osborn's Playhouse on the afternoon of Nov. 14. Among the players who volunteered to appear are Weston Gramsmith, Annie Yeamans, Thomas Q. Seabrooke, Katie Barry, Annie Irish, Clifton Crawford, and Blanche Ring.

A daughter was born to Mr. and Mrs. Charles Avery on Oct. 5. The child will be named Charlotte, after her aunt, Charlotte Deane. Mr. Avery is a member of W. H. Crane's company, while his wife is a non-professional.

The annual meeting of the Theatrical Treasures' Club of America occurred in this city on Nov. 2, when were elected: President, Max Hirsch; Vice-President, James H. J. Scullion; Treasurer, Earl S. King; Financial Secretary, Edward Fletcher; Recording Secretary, A. G. Faber; Governors: Arthur Shelden, Gilbert Gordon, and David Mayer.

David Belasco's arrangement of *Da Barry* was produced in Vienna by Helene Odion on Saturday and was received with mingled cheers and hisses.

Charles Frohman and Charles Hawtry have secured the English rights to *The Two Schools*.

Wilson Barrett's new play, *The Christian King*, was produced successfully in Liverpool on Nov. 6 with Mr. Barrett in the title role, based upon the story of King Alfred.

Annie Ward Tiffany, who was awarded alimony in September, 1901, pending the decision in her proceedings for divorce, by Judge Trax, of the Supreme Court, was granted a decree of absolute divorce on Nov. 5, 1907, by the same court.

D. H. Hunt has booked the play, *Northern Lights*, for production by his stock company at the Pike Opera House, Cincinnati.

"The Education of Mr. Pipp" is to be dramatized for Stuart Robson and produced next season. The contract for the dramatization of Charles Dana Gibson's picture was made through the agency of Allen Kassar.

Lyman B. Glover is the manager of Richard Mansfield. A. H. Palmer is retained in an honorary rather than an active capacity. Mr. Glover writes that Mr. Mansfield's season in Julius Caesar is simply remarkable. "He has never played four weeks to larger houses, and the prospects ahead are wonderful." Mr. Mansfield will open in New York on Dec. 1 at the Herald Square Theatre.

Louise Searelle, the London composer, narrowly escaped serious injury by the fireworks explosion in Madison Square on Nov. 4. He was seated in a room in the Hotel Marlborough and was covered with broken glass. He expects to conclude arrangements this week for a Boston production of his comic opera, *Rebelle*.

Daniel V. Arthur, Weedon Grossmith's manager, had fifteen suits of clothes stolen from his home in this city on Friday. To Mr. Grossmith and Mand Hobson, of his company, or rather to their hotel, came packages on which there was much money to collect. The clerks paid without question, but when the packages appeared and found to contain only rags.

Edna May is to have the chief role in a new musical play, by Leslie Stuart and Paul Potter, to be produced soon at the London Apollo. The Three Little Maids, in which she is now touring England, will be brought here to open the next season at Daly's.

Signora Duse, after much persuasion and great show of diplomacy, at length consented to have two flash-light photographs made of her at the Victoria last Wednesday.

PERSONAL



YEAMANS.—Annie Yeamans will be the special pet of the Casino players all next week. The sixty-seventh anniversary of her birth occurs on Nov. 19, and on the same day she will complete her fifty-seventh consecutive year as a public entertainer. She will be the guest of honor at a banquet on Nov. 17 to celebrate the two hundredth American performance of *A Chinese Honeymoon*. The next afternoon she will preside at a spread given by Thomas Q. Seabrooke in her honor. On Wednesday the principals of the *Honeymoon* company will tender her a birthday party.

HASTINGS.—Cuyler Hastings has made a most pronounced success as Sherlock Holmes in Australia, where he has been unanimously praised by the critics, as well as the public.

CURTIS.—Mr. and Mrs. M. B. Curtis are arranging with Wilson and Plimmer to undertake a tour of the leading stock houses, beginning on March 3, Mr. Curtis to produce his own plays. The initial engagement will occur at the Grand Opera House, New Orleans.

GLENDINNING.—Mrs. John Glendinning has been engaged for Annie Russell's new production of *Mice and Men* by Madeline Lucette Ryley.

HACKETT.—James K. Hackett was in a railway accident while on his way to appear in Cincinnati last week, but, happily, escaped without injury.

BOUCHICAULT.—Aubrey Bouchicault retired from the cast of *The Sword of the King*, with Henrietta Crossman, at Wallack's on Saturday and was replaced by Charles Cherry. Mr. Bouchicault will now begin rehearsals for Clyde Fitch's new play, *The Bird in the Cage*.

RITCHIE.—Adele Ritchie's carriage was upset by a Fifth Avenue street car at the Plaza last Wednesday, but the fair actress escaped injury and was able to appear in *A Chinese Honeymoon* at the Casino as usual.

VAN STUDDFORD.—Grace Van Studdford, having recovered from an attack of tonsillitis, rejoined the Bostonians in Denver last week and resumed the prima donna role in *Maid Marian*.

WINTHROP.—Ethel Winthrop has been engaged to succeed Hilda Spang in *Ida* with Virginia Harned. Miss Spang will join the Empire Theatre stock company.

ROBSON.—Stuart Robson intends to star in a play based upon Charles Dana Gibson's series of sketches, called "The Education of Mr. Pipp," the rights to which have been secured by Daniel V. Arthur, who will manage the production.

BARRYMORE.—Ethel Barrymore will remain at the Savoy until after Christmas, and next season will be seen in London in a new play to be written by Anthony Hope or Justin Huntly McCarthy.

MARLOWE.—Julia Marlowe has recovered her health sufficiently to promise to reappear at the Criterion Theatre on Dec. 6 in a dramatization of George W. Cable's novel, "The Cavalier."

HARVEY.—Martin Harvey has been requested by King Edward of England to appear in a special performance to be given at Sandringham in celebration of the Queen's birthday. He has also been asked to address the students at Vassar College. He said he is not decided as yet.

CARTER.—Mrs. Leslie Carter's season in New York is drawing to a close. In spite of the enormous business, which still crowds the Balcony Theatre to its doors, Mrs. Carter and Da Barry can remain only three weeks longer.

DE WOLFE.—Miss De Wolfe has secured the American rights to the new London production, *Mrs. Willsby's Will*.

HARRIS.—Edward Harrison will return to the stage to play an Irish character part in Clyde Fitch's new play, *The Bird in the Cage*, to be produced this month in Boston.

COVEY.—Colonel W. F. Covey has sent out invitations to the opening of his new hotel, "The Irma," at City, Wyo., on Nov. 18. Dancing will be a feature of the occasion.

LOFTUS.—Cecilia Loftus will call for New York on Dec. 4, to join E. H. Sothern's company. She will play *Opelia* in *Hamlet* and *Juliet* in *Romeo and Juliet*.

MRS. FINE IN MARY OF MAGDALA.

Mrs. Fine is in the third and last week of her engagement in Mary of Magdalene at the Grand Opera House, Chicago, where the production of Paul Meyer's drama has caused a profound impression and drawn phenomenal grosses. Mrs. Fine will open her second New York engagement and the regular season of the Manhattan Theatre in this drama on Wednesday evening, Nov. 19. The offers for seats by mail for the opening and the last week of the Manhattan have been enormous in number, indicating an unprecedented success in the east.

HORTON TRANSLATES TOLSTOY.

Michael Horton, the American dramatist, has made a translation of Tolstoy's latest drama, *Resurrection*, and his version has been timed, for production in New York, to the Grand Chamberlain. A reading of the play is given in rehearsal at the Edison in Paris, and it is now to be the event of the French dramatic season. It will be the first work of Tolstoy to be produced in France.

WEST END—Fort Grandin.
WINDSOR—The Hebrew Drama.
VICTORIA—Eleanor Dine in *Francesca & Rimini*.

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THE WHITE SLAVE

The Wilson Theatre Company is using White Slave playing leading the name of Bartley Campbell.
Managers of theatres will be held legally responsible for any violation of my rights as owner.
ROBERT CAMPBELL, Empire Theatre Bldg., New York.
JOHN J. SULLIVAN, Attorney at Law, 121 Broadway.

Business last week was fine with

THE E. J. CARPENTER COMPANY ENTERPRISES.

FOR HER GAZE, East.
FOR HER GAZE, South.
FOR HER GAZE, West.

A LITTLE OUTCAST, West.
IN A WOMAN'S POWER.
GOD VADIS.

All communications to E. J. CARPENTER, 120 Broadway, N. Y.

Just "A Texas Steer," this week and next.

And then
We start
North
Again.

AT THE OLD CROSS ROADS

By HAL REID.

ARTHUR C. ALTON, Prop. and Mgr.

Galveston, Nov. 18
Houston, 14, 15
San Antonio, 17, 18
Austin, 19
Waco, 20
Ft. Worth, 21
Dallas, 22

If any one thinks this attraction is suffering for the want of patronage inquire of any local manager who
has played it and at the same time ask about its quality.

The Season's Big Success.

DOWN BY THE SEA

Management of PHIL MONT.

Dramatic Mirror, dated Nov. 1,
says:
ALTON, Ill., Oct. 25.—Down by the
sea, packed house, pleased.
South Chicago, Oct. 19.—Down by
the sea to S. R. O.; excellent co.

St. Joseph, Mo., Nov. 2, 3, in three performances, \$1,200.00. Now playing a few certainty towns in Mis-
souri. Week Nov. 14, Gillis Opera House, Kansas City, Mo.

WHY? NEW YORK DAY BY DAY BECAUSE

IS A CAPACITY ATTRACTION; BOX OFFICE WINNER.

DO MANAGERS ALL SAY, COME BACK.

The Production is Complete and Perfect.
The Printing is Special and Attractive.
The Scenery is New and Magnificent.
The Play is Absolutely Best of its Kind.
It is Interpreted by an Excellent Company.

See **N. Y. Day By Day**, **The Moonshiners**, **Who's Your Wife**, **The Trialities**.

T. B. WINNETT, Booklet Agt., 1409 Broadway, New York City.

GEO. W. WINNETT, Gen. Mgr.

FRED RAYMOND'S ATTRACTIONS.

The Missouri Girl
(Eastern)
5TH SEASON.

Doing a record breaking business.
Heavily return dates. The show that al-
ways draws.

Old Arkansas
3D SEASON.

Turning 'em away most every perform-
ance. Also on return date trip. Must
like the show.

**Time
All
Filled,
Thank
You.**

We challenge any show
on the road of the same
caliber to show larger
box-office receipts than
these attractions.

The Missouri Girl
(Western)
3D SEASON.

Duplicating its previous success in the
West. See the reports of S. R. O. coming
in thick and fast.

My Frisky Dad

A Musical Comedy-Drama. An entirely
new and original idea in play building.
Will open early next August with a large
company and loads of scenery.

Address all communications to **FRED RAYMOND**, Oycamore, Ill.

The firm of **GILLING-
WATER & McLAUREN** has
been dissolved by mutual
consent, Walter McLaren
retiring, and J. W. Gilling-
water continuing as sole
owner and manager.

THE REMARKABLE COMEDY HIT!

Hunting for Hawkins

(Eastern.)

Personal Direction of

1440 Broadway,
New York.

J. W. GILLINGWATER,
(Sole Owner).

NOTICE TO MANAGERS.

Having again taken the management of the **Union Theatre, Torrington,
Conn.**, we would request that all companies having dates with the house please
send your contracts to be approved and dates protected.

VOLKMAN BROS., Mgrs.

WARNING!

MANAGERS PLAYING THE

MARIE FOUNTAIN COMPANY IN ON THE WABASH

WILL BE PROSECUTED FOR VIOLATION OF THE COPYRIGHT LAW.

JOSEPH ARTHUR.

MANAGERS, OBSERVE!

Tracy, the Escaped Convict

A drama in 4 acts. The only play that deals with incidents in the outlaw's career. Special scenery
and printing. Time wanted from Dec. 1.

NEIL GREY, Manager. Address Union Office.